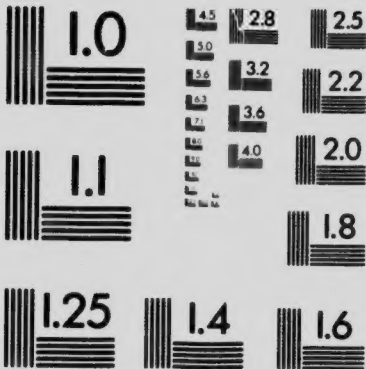


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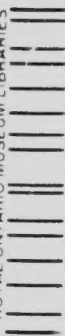


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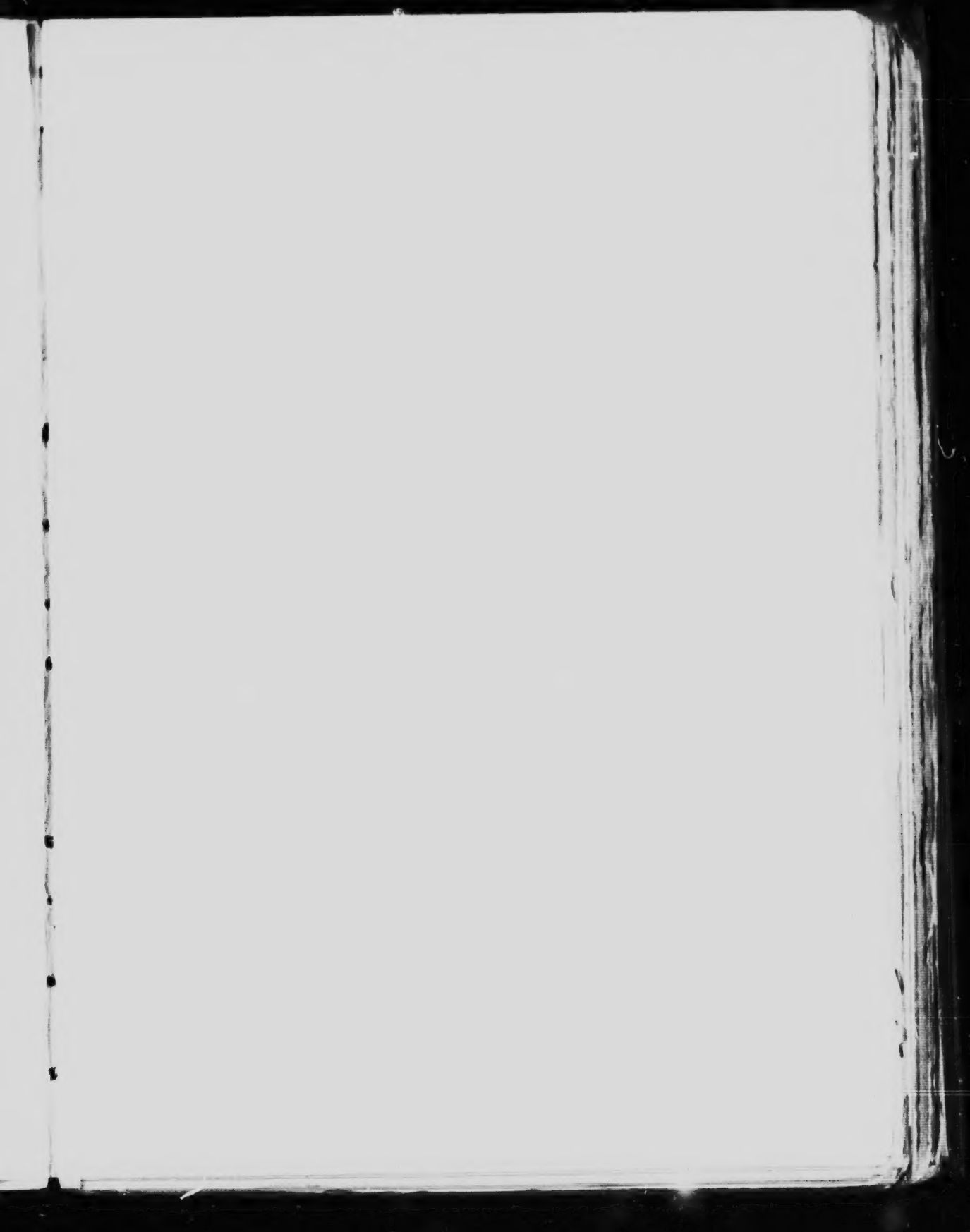
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A West Prospect of the WORCESTER PORCELAIN Manufactory, with MR. HOLDSHIP'S new Buildings.

Drawn and Engraved by Robert Hancock.

THE ABC OF COLLECTING OLD ENGLISH CHINA

GIVING A SHORT HISTORY OF THE ENGLISH
SERVICES, AND SHOWING HOW TO APPLY
THEM FOR UNMARKED CHINA BEFORE 1800

BY

J. F. BLACKER

AUTHOR OF "THE ABC OF COLLECTING OLD POTTERY,"
"CHATS ON ORIENTAL CHINA," ETC.

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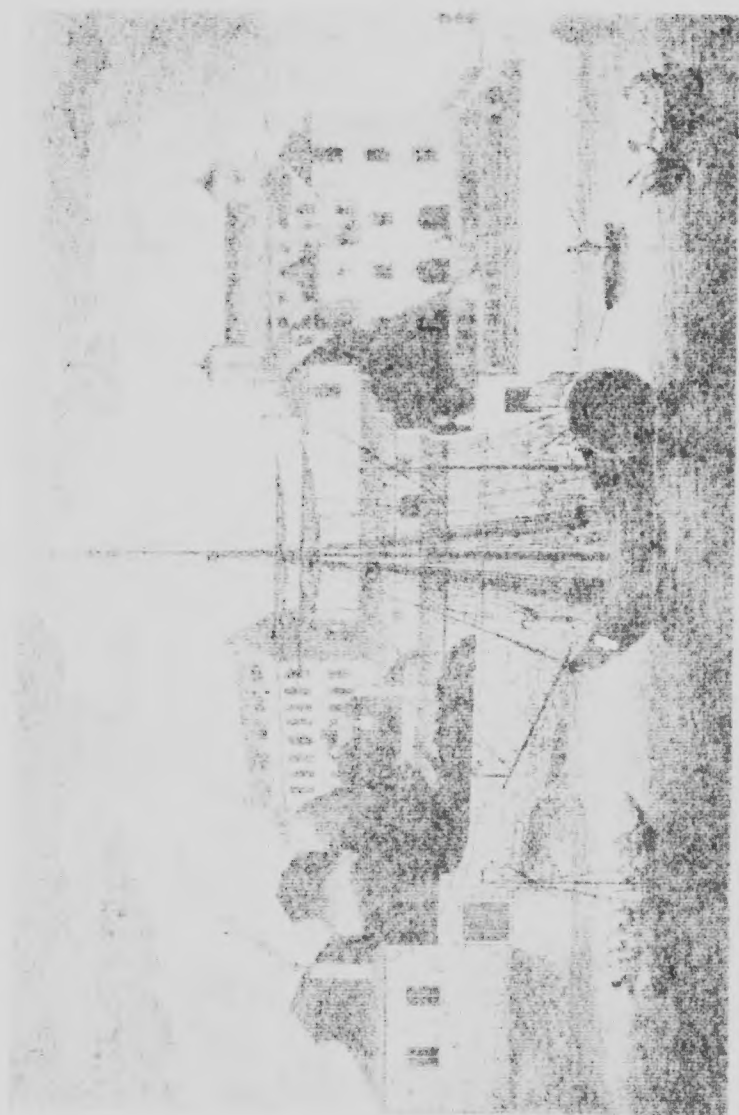


Fig. 1. The building of the school in the village of M. R. (M. R. 1000) (1914) (1914)

THE A B C OF COLLECTING OLD ENGLISH CHINA

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PREFACE

THE pursuit of innocent pleasure as a relief from business is as necessary as it is commendable, and probably no pleasure bears less of pain in its train than collecting. The busy captains of the world industrial, the leaders in politics, theology, law, and medicine, these find in it a counter-irritant to professional absorption which enables them to return to their daily tasks like giants refreshed with a new spirit in which exist

" No gusts of mind
Fitful and wild, but that continuous state
Of ordered impulse mariners await
In some benignant and enriching wind,—
The breath ordained of Nature."

In the world of fashion, where *ennui* reigns, I have known the keenest collectors, whose expert knowledge has been applied with remarkable effect as a weapon against weariness resulting from want of definite occupation.

" Absence of occupation is not rest,
A mind quite vacant is a mind distress'd."

Combining the recreative and acquisitive propensities of mankind, collecting provides an ideal pastime and something more, which we shall see presently; but in this, as in all other means of recreation, there must be preparation.

Old English china is worthy of all attention. Its origin, history, merit, and value are not more interesting than the points of difference between the products of the factories of the eighteenth century. The quick recognition of the paste and glaze and the approximate estimate of the value cannot be disregarded. In this book I have endeavoured to give trustworthy assistance on these and many other points, and where my conclusions differ from other writers, I simply ask that they shall receive such consideration as is generally given to diligent research. Every amateur must graduate on the com-

mercial side, and unless he can attend the sale-rooms, his approximate acquaintance with the cost must be gathered from sale-prices such as those liberally furnished. Yet this, too, must be remembered—the sale-prices are the dealers' cost-prices, to which must be added the all-important item of profit, to which reference is made later.

And now abide these three advantages in collecting—recreation, education, and pecuniary gain; and the greatest of these is to the individual that which provides him with the chiefest inducements to buy.

In presenting this book as a companion to the "A B C of Collecting Old English Pottery," I take the opportunity, so rarely afforded to an author, of offering my sincere acknowledgments to those critics who in the Press gave it such a kind reception, an appreciation as generous as it was universal.

Whilst writing for the amateur, the student, the collector, and the happy possessor of valuable English porcelain, I must call attention to the sixty-four pages of half-tone illustrations of some of the finest work ever produced in this country, in addition to the numerous line-blocks which accompany the text. To those who have given me the photographs I owe a deep debt of gratitude—to Colonel Bemrose, Mr. A. M. Broadley, Mr. Tom Locker, Mr. George Stoner of King Street, and Mr. Vibl especially. To other friends I also tender my thanks for kind and gracious concessions and cheerful assistance.

Bear with me for a moment whilst I sketch the salient features of the text. An historical sketch of the progress of the potter's art leads to practical hints on *hard* and *soft* paste china which have the highest value to the collector, and these hints are continued till the paste in England becomes uniform. Biscuit and other porcelain, either plain white, or with blue decoration under the glaze, is another chapter containing many other points worth remembering. This is followed by descriptions of the various factories, the peculiarities of their products, the values in the sale-room, and the marks.

A special and novel chapter—an account of the sale of the collection of the late Mr. William Bemrose—is associated with the Appendix which gives the prices realised at that sale. Without labouring the subject, I can only advise my readers to avail themselves of the information therein fur-

nished, and to study the illustrations which, through the kindness of Colonel Bemrose, are therewith supplied. Mr. Charles Bemrose deserves my thanks for his assistance, especially in revising the prices.

The plan which I have followed is easy. The half-tone illustrations and the Appendix—the sale-prices—follow the general order of the factories. One or two exceptions, some Bow plates and a Bristol biscuit plaque, are placed otherwise, owing to exigencies of space. The several indices are designed so that the work of reference may be reduced to a minimum.

Through untoward circumstances over which I had not the least control, my smaller book, bearing this title, though rejoicing in unprecedented success, was sold out, and is now out of print, notwithstanding the insistent demand for it. However,

“ There is some soul of goodness in things evil,
Would men observingly distil it out,”

and I have been able to incorporate it in this volume, to add new sections and much additional information, the value of which the collector will esteem justly and the beginner will soon understand.

When the elementary stages are passed, and the initial difficulties mastered, the tyro who begins to grip the pleasure of collecting may require a few words of useful advice in the direction of caution. The seasoned collector, wise and never weary, is so cautious that no vain regrets following unwarranted and excessive expenditure agitate his mind or diminish his interest in the steady pursuit of his object, because he has confidence in his own judgment founded on knowledge and experience. The neophyte must either copy his example or win wisdom in a hard and costly school where impositions surround every deviation from the restrictions imposed owing to prevalent forgeries, such as reproductions of the finest Worcester or the best Chelsea porcelain, some of which are calculated to deceive many who profess and call themselves experts. The specious, loquacious dealer leaves no pause for reflection.

What, then, is the best method to pursue in order to give practical value to such a book as this? Study the book, and then visit the museums systematically, and train the eye to recognise form and to distinguish the qualities of the glaze.

Handle old specimens when you can, and note the points regarding paste and glaze. Attend the sale-rooms and learn from the buyers there the cost of things. Why should you not secure a bargain? But there, as elsewhere, indifference must be assumed; eagerness is fatal. If you are rich your course is easier and much more pleasant. All you have to do is to trust a reputable dealer, and, in spite of what I have said, such men are absolutely honourable; but why should they be cheap? When you buy from them you avail yourself of their expert knowledge, which in itself is valuable, especially, as sometimes happens, their knowledge is unequalled and their experience ripe. Johnson says: "Imitations produce pain or pleasure, not because they are mistaken for realities, but because they bring realities to mind." Imitation china yields neither pleasure nor profit.

In the good old days, the author addressed himself to the *Courteous Reader* with a request that indulgence should be afforded to his book. I quote an example: "It is surely unnecessary for him to say that he believes this to be the best of his books, and he can afford to rest content if the *Courteous Reader* receive it with the indulgence extended to his other works." But in those days the potentialities of the Press were in process of generation. I can only say that the Press-notices of the book upon which this is based were most gratifying and that they warrant me in asking for the kindly support of the *Courteous Reader* and for indulgence to my shortcomings. Finally, I would express my indebtedness to such noted collectors as Mr. Henry Willett and Mr. William Bemrose, *In Memoriam*; to Mr. George Stoner for revising the illustrations; and to a host of kind friends whose letters it has been impossible to answer individually. Whilst I live, I shall treasure the kindest memories of them! Thanks, and again thanks!

J. F. BLACKER.

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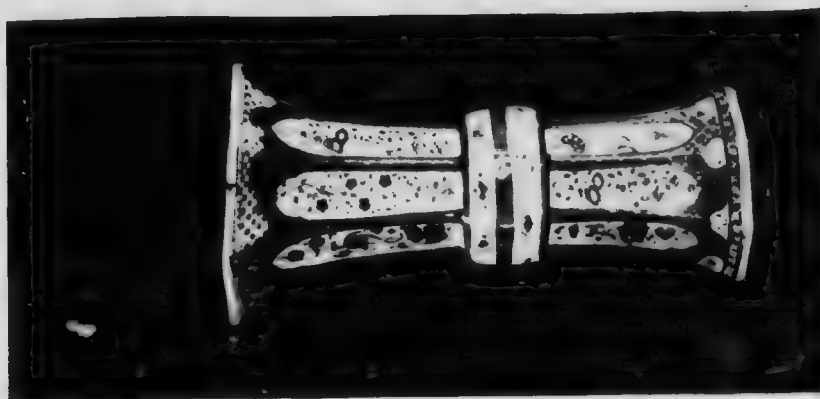
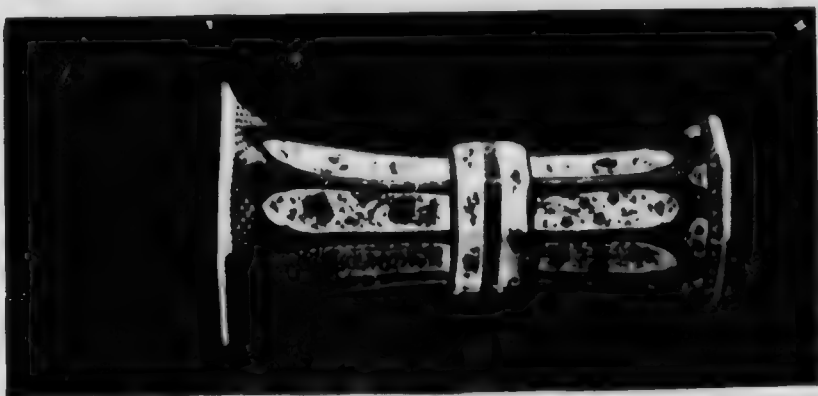
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* * For Index to Illustrations in the Text see p. 385.



WORCESTER VASES. VERY RARE. AFTER THE CHINESE STYLE.

OLD ENGLISH CHINA

THE A B C OF COLLECTING

*"Turn, turn, my wheel! Turn round and round
Without a pause, without a sound:
So spins the flying world away!
This clay well mixed with marl and sand,
Follows the motion of my hand;
For some must follow, and some command
Though all are made of clay!"*

"KÉRAMOS," BY LONGFELLOW.

CHAPTER I

INTRODUCTORY: IN THE BEGINNING AND AFTER

IN England the prehistoric potter told his story, just as all over the world the potters told theirs. Life in those early days had few pressing needs; perhaps the desire to possess a shelter from the storms and some sort of vessel to hold water were causes that led to brick and pot making. Sun-dried and rude first attempts, but the beginnings! Who was the genius that first discovered the action of fire, the fixing of shape, the burning of bricks and vessels of clay, cooking and drinking pots, vases for sacrifice and for burial, all unglazed at first, and pervious?

Though the Chinese claim the invention of the potter's wheel, we have no evidence that its use spread to other parts

of the world from China. The potter's art—the kneading of the clay, the working of the wheel, the baking in the oven, and the painting of the ware—was delineated on the walls of Thebes, thousands of years ago! To-day the land of the Pharaohs yields Old Egyptian pottery figures, rings, scarabs, and beads to the explorer whose imagination can picture them at the time when Joseph was sold and carried away to dream more dreams, to see the worship of a multitude of deities, amongst whom the ever-present mother and child, "Isis nursing Horus," in baked clay, look on us, as perhaps they looked upon him and upon the Israelites later, when the taskmasters declared, "Ye shall not minish ought from your bricks of your daily task."

Again, though the Chinese claim for their pottery the greatest antiquity, it is certain that from Babylon to Mexico, from Arabia to Britain, nearly every people had pottery of their own, more or less imperfect, telling the same tale of early ware made by unskilled hands when the world was young.

Where was porcelain first produced, and how? Was it a result of the discovery of glass in Phœnicia? Sidon and Tyre and the great works at Alexandria, the later Greek and Roman makers, were succeeded in turn by Venice, Byzantium, and Limoges as the home of the glass-makers; but porcelain—no.

The Chinese claim to have been the inventors of porcelain, a claim generally allowed; but, though the new translucent substance really saw the light first in China, the date is uncertain. I have seen many pieces of the Han dynasty, but they were not translucent, they were more like stoneware of poor quality. The Alexandrian glass-works and the anterior Han dynasty were contemporary, and evidence shows that glass was brought to China from Syria and Egypt before the

Christian era. I have no doubt that the Chinese discovered porcelain in searching after glass. "There is no reason to attribute any great antiquity to its manufacture in their country," says Dr. Bushell. An Arabian writer of the ninth century left a record: "They have, in China, a very fine clay with which they make vases which are as transparent as glass; water may be seen through them. These vases are made of clay." The posterior Han period was from 947 to 951 A.D. The exact date of the beginning of porcelain is, I repeat, unknown.

A glance at the progress of the potter's work shows Luca della Robbia, in the fourteenth century, as a great potter who discovered a lustrous opaque white enamel which he applied to the modelled clay, and coloured green, blue, yellow, and violet. After him, in the next two centuries, came the glories of majolica, the ware of iridescent lustre made at many potteries; in Italy, Caffaggiolo, Faenza, Gubbio, and Urbino being amongst the most celebrated; in Spain, the Hispano-Moresco ware of almost equal beauty.

Passing on through the Old French faïence we note that of Bernard Palissy, with a white or greyish yellow paste, approaching by its hardness and infusibility the pipe-clay, almost always covered with a tin-glaze. A della Robbia, Girolamo, was employed by Francis I. to decorate the Château de Madrid, and to restore at Oiron the fine, nay, the marvellous faïence called Henri Deux or Saint-Porchaire ware. Henry II. succeeded Francis I. as King of France in 1547.

The pottery of Germany, Flanders, and England next appears. Cologne ware was enamelled pottery in which polychrome enamels were used effectively from the early part of the seventeenth century, when the Dutch potters at Delft imitated Nankin blue and white in shape and decoration,

but upon a pottery body, and the English makers at Lambeth and Bristol copied the Dutch; though certain tiger or leopard ware stands in a class apart. Yet Staffordshire was not far behind Fulham in point of time; indeed, it appears as if the four districts mentioned were at work at the time when traders to China regularly returned with Chinese and Japanese porcelain, which Europe had vainly tried to imitate in its body or paste.

It remained for Böttcher to make the discovery, all honour to him! Amongst the imported articles were specimens of red ware. Böttcher made this; so did the Elers and others in our own country. But in 1709 true porcelain was the result of experiments at Meissen; and, conquering all the difficulties of fusing, bending, and cracking, Böttcher was able to present a hard translucent porcelain of excellent quality. In England, John Dwight, M.A., B.C.L., settled at Fulham, and his first patent, April 23, 1671, was for "the mystery of transparent earthenware, commonly known by the names of porcelaine or chain." His second patent was granted in 1684 for another term of fourteen years. It specifically named the wares he made: "Severall New Manufactures of Earthenwares called by the Names of White Gorges, Marbled Porcellane Vessells, Statues, and Figures, and fine Stone Gorges and Vessells, never before made in England or elsewhere; and alsoe discovered the Mistery of Transparent Porcellane, and Opacous Redd and Dark-coloured Porcellane or China and Persian Wares and the Mistery of the Cologne or Stone Wares."

The Elers, like Böttcher, made red ware—"Redd Porcellane"—and infringed thereby the patent rights of Dwight, at which he rightly complained. Dwight, Elers, and Böttcher adopted a policy of secrecy, which was bound to fail. Dwight's workmen went to Elers; and Böttcher's vigilance, his master's

motto, "Be secret until Death," oaths, imprisonment, all failed. Stöbzel fled to Vienna in 1720, and took charge of the factory founded there, and still the secret spread. Höchst, Fürstenburg, Frankenthal, and other minor factories attempted to rival Dresden (Meissen), and Berlin soon possessed its Royal Works. Hard-paste porcelain alone was produced.

Before dealing with our English soft-paste porcelain and its factories making hard paste, Bristol, Plymouth, and New Hall, the French soft paste, an artificial product, deserves longer mention than can be given here. Saint-Cloud, in 1695, was the first manufactory of commercial soft paste—that is, for sale. The earliest mark, the sun, from 1702 to 1712 makes allusion to Louis XIV.'s motto, "*Nec pluribus impar*." Then followed Chantilly in 1725, and Vincennes in 1740. Here two pupils from Saint-Cloud came with the secret, but after three years they were discharged, when Gravant, one of the workmen, did find a soft-paste porcelain, which was the starting-point of the Royal manufacture. In 1753 the King took a third-part interest, and the official title was adopted of "*Manufacture royale de porcelaine de France*"; but Vincennes prospered so much that, three years later, a transfer was made to Sèvres, when "D" within the crossed swords was the mark employed, and the restrictions imposed on other factories were so increased that they could only make table-ware and decorate it *en camaïeu*.

In Italy, the early productions of Capo di Monte, Doccia, and Venice, in Spain, those of Buen Retiro, were very beautiful, and they are eagerly collected.

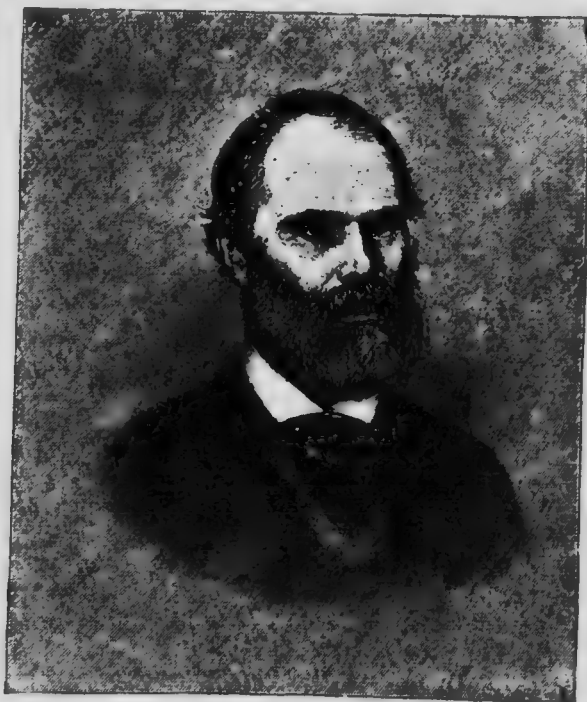
Nothing fine comes amiss to those who collect for pleasure or profit; if they specialise, they can do what many great collectors have done—they can exchange.

The capacity for collecting, and the pleasure of it, depend

upon temperament, persistence, and opportunity. Times have changed since *The Gentleman's Magazine* said :

"Husbands more covetous than sage
Condemn this China-buying rage."

"If ever a woman was fond of Chiny to a passion" that passion now possesses man too. Make it what you will, it must be a relaxation, a recreation, and a corrective; and it may be much more. Honour to the generous donors of gifts to the nation! *Aux grands hommes la patrie reconnaissante.* To the pioneer!



SIR A. W. FRANKS.

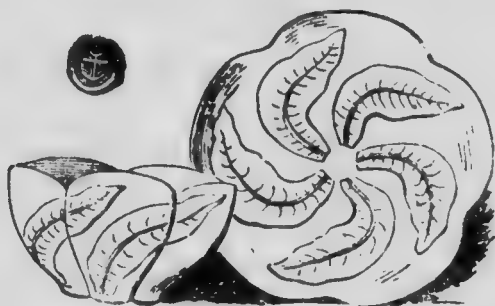
CHAPTER II

HARD AND SOFT PASTE CHINA

Mistakes in China-Buying.—The beginner is bound to make mistakes in china-buying as in everything else, but, with careful guidance, errors may be reduced to a minimum. This book aims to give that guidance, and to lead the diligent student onward, step by step, until a more or less expert judgment may be given by him on specimens submitted for his examination. The first note is one of warning—never buy with your ears; in other words, learn to rely upon your eyes, upon your fingers, upon a knife, or upon a file. The respectable dealers will always give a written guarantee with any piece of costly china, and will refund the price if proved to be wrong. On the other hand, the tyro can scarcely expect to begin by making extraordinary bargains; therefore the best plan at starting is to limit your price until such time as you feel sure of yourself.

Old China is divided into Two Classes.—Old China is divided into two classes, both translucent if held up to the light—hard paste is one class and soft paste is the other. Hard paste is sometimes called true porcelain, because it is composed of natural elements, and soft paste is artificial porcelain, because it is a combination of various materials, forming a transparent cement, which was first heated and fritted, and then mixed with other substances, such as white clay, to give opacity to the body. In both hard and soft paste, except in

biscuit china, every piece was covered with a glaze. As a rule, the glaze on a hard body was itself hard; so, on the other hand, a soft glaze and a soft body were used together. There are a few variations from this rule, and these will be dealt with as they arise in connection with the various factories. Let us now examine a piece of hard-paste china, and learn to distinguish it from a piece of soft-paste. It is absolutely necessary to master this difference, so as to be able at once to say, "This is hard," "That is soft." At first, a file should be used on any piece of modern Chinese, German, or French china where it is *free from glaze*, and it will be found that the



EARLY CHELSEA—SOFT PASTE. EMBOSSED ANCHOR MARK.

file does not cut the paste. If this test is applied similarly to a piece of Old English soft-paste china, the file will make a distinct cut.

The Difference.—Here at once you have the difference—one is as hard as the steel, and the other is soft by comparison. Again, a penknife will scratch the one and not the other. Rub the pieces of china on your thumb-nail—the hard paste will abrade the nail, the soft paste will not. Then practise with the tips of the fingers on various pieces that you have previously tested, feeling the unglazed paste until such time as you recognise the "hard" and the "soft" touch. Other



WORCESTER VASE PAINTED WITH EXOTIC BIRDS.
GROS-BLEU GROUND.

pieces not previously tested should be subjected to examination in the same way. Another test by the sense of feeling is better applied by the lips, in the same way that lapidaries distinguish between a precious stone and a bit of paste. The hard porcelain is much nearer the composition of a stone than is the soft paste, which is more like glass. Hence, to the lips the hard paste keeps cold, as does the stone, but the soft paste soon becomes as warm as the lips. This is an unusual test, but it is a very good one. Those pieces which have been tested by the file or the knife should be further examined in this way, which has the additional advantage that the glaze makes but a very small variation from the result.

Hard Paste.—Hard paste is made of china-stone and china-clay, whilst soft paste contains much glass. The examination of the paste is rendered much more easy when the pieces under examination have been broken, because the fractured surfaces of the two kinds of china show differences which are easily detected. The hard paste shows a milk-white nearly smooth surface, slightly curved, with a glassy lustre and signs of granulation; whilst the soft paste has many varieties; but all of them have an irregular fracture. Some soft paste appears like semi-opaque glass; other pieces present a dry, rather dull appearance, possibly due to the presence of bone-ash, which was used in varying proportions at Chelsea, Worcester, and other potteries, probably as early as 1760.

Soft Paste of Derby.—Yet, later, the soft paste of Derby has an opacity or earthiness which adversely affected the enamel colours used in the Bloor period. The previous file tests can be applied with good results to the paste first, and then to the glaze. Now, the glaze on hard-paste china is usually china-stone, sometimes modified by the addition of lime, and it will resist the file almost as well as the paste

itself. This may be accounted for by the fact that the body and the glaze are fired in one operation in the kiln at a fierce heat, which causes a complete incorporation of the glaze with the body. In the artificial porcelain the glaze may be easily scratched with a knife—in fact, many Early English cups show the marks made by the spoon when the tea has been stirred.



R. Worcester

EARLY WORCESTER — SOFT
PASTE. TRANSFER PRINTED.
ROBERT HANCOCK'S MARK.

The glaze on this soft paste is simply a very fusible glass, which was applied after the body had been fired once and brought to what is known as the biscuit state. After the glaze itself had been fired, usually at a lower temperature than was necessary for the body, it was ready to receive its decoration in enamel colours; for it may be noted that only blue was commonly used under the glaze itself. We will now examine these enamel colours.

Enamel Colours. — From what we have learnt previously,

we gather that true porcelain required a very fierce heat, about 1,350 degrees to 1,450 degrees Centigrade, and artificial porcelain would be fused into a shapeless mass at this temperature. Again, enamel colours applied to hard-paste china were melted and burnt in at a high temperature, and even then they were often not thoroughly absorbed, as in the soft paste. This can be both seen and felt. The enamel colours can be seen on the surface, and if you pass your fingers around a hard Oriental piece with decoration in these colours you



WORCESTER JUGS PAINTED WITH EXOTIC BIRDS, SCALE-HILL AND APPLE-HILL GROUNDS

will feel them easily enough. The fact that such colours are sometimes removed by wear is due to the lower temperature at which they are applied. The Chinese burnt many of their enamels in at a very high temperature, and specimens which are hundreds of years old maintain their pristine beauty. On soft paste the enamel colours sink into and through the glaze, and have a tendency to run, leaving the edges more or less ragged. This is why the English factories adopted the plan of outlining the enamel pattern with a gold line or scroll. In early soft paste this gilding was a dead or matt gold, but when a new process was adopted the brown gold was burnished. In soft-paste Sèvres the gold used was almost always the beautiful matt gold. Some Early English china bears evidence of bad enamelling. The colours are worn off, not because the porcelain body is hard—as a matter of fact, it is soft—but because the burning-in process has been ineffective, the glaze and the enamel have not been incorporated, the temperature in the kiln was not high enough. Hence, often the enamel colours flake off. The collector will find examples of Old Chinese porcelain cups, saucers, vases, and dishes with the hardest possible paste, decorated in England at Chelsea, Bow, and Lowestoft—especially the first.

Lowestoft Hard Paste.—The so-called Lowestoft hard paste is generally Chinese, which has been enamelled in England, and the insufficient heat applied in the English kilns did not melt the glaze on the Chinese porcelain. It was only able to make the enamel colours adhere to the surface, and



BOW—SOFT PASTE.

you will find them dry and rough above the glaze, with frequent marks showing where the colours once had been. In enamelling, it is well to remember that it was often necessary to send the pieces to the kiln not once, but several times, so that there should be a thorough combination between the enamels and the glaze in artificial porcelain, which gave them a beauty and durability strikingly evidenced in the Sèvres *pâte tendre* at the Wallace collection, and in English specimens in the London museums. Another characteristic of some soft-paste china is to be seen in cups, saucers, basins, and vases—they are easily stained by use. Hard porcelain cannot be stained by any coloured or greasy liquids; but soft porcelain is much more porous, so that when once the glaze is pierced the process of discoloration begins. When, then, you see a cup which has lost its pure white tone and become brown in tint you may conclude that it is soft paste. Finely painted specimens with rich gilding are frequently found with this brown tint and with the scratches made by the spoon inside—a double evidence of soft paste and soft glaze. I said just now that discoloration took place when the glaze was pierced, if the article was in use. There need not be any abrasion of the glaze, for, in many of the early specimens of soft paste, the glazes are quite full of minute holes, which may be seen under a glass of high magnifying power, and, more than that, their constituent parts were very imperfectly united, the mass was not homogeneous, so that staining by use was quite common.

Examining Old China.—Much may be learnt by examining old china by means of transmitted light. A piece of Old White Worcester held up to a strong light shows a faint greenish tint, which marks it distinctly as Worcester. Again, many pieces of Old Chelsea—which factory used a glassy frit—have internal evidence of the use of glass, for,



WORKS PAINTED WITH WALLPAPER SURFACES AND EXOTIC BIRDS. SCALL-BLUE GROUND.

when held up to light, they show bright spots in the paste. These spots are termed "moons," and they show, what has before been mentioned, the ingredients were imperfectly associated. This was first noticed by the late Dr. H. W. Diamond, and is thus described by him: "The soft waxen pieces of Chelsea porcelain which belong to the first period often exhibit, when we view a candle through them, a number of moon-like discs scattered about the pieces irregularly, and more translucent than the rest of the material." With regard to the decoration to be found on Early English china, it will be well to note that Chinese and Japanese patterns were copied, or, when not directly copied, supplied the *motif*; the English artists also imitated Dresden and Sèvres, including the marks. The marks on china form a trap for the unwary, and they are only valuable when the peculiarities of the ware of our old factories corroborate the marks. Models and marks may be accurate, but both may be found on a French or German modern reproduction of an Old English piece. The beginner who has mastered the differences between hard and soft paste rises superior to these forgeries. He has only to remember that Plymouth, Bristol, and New Hall were the only old hard-paste productions in England, and that Chelsea, Bow, Derby, Longton Hall, Worcester, Caughley, Coalport, Nantgarw, Swansea, Madeley, etc., made soft paste. Further, it must be noted that hard-paste porcelain only continued to be made in England at New Hall until about the year 1810 or 1812, when the bone paste, which had been gradually making its way in all the potteries, finally superseded it, and at the same time



BRISTOL—HARD PASTE.

displaced the various artificial soft-paste bodies in the other works. From that time onward the endless combinations of sands, marls, alkalies, lime, etc., which gave an individuality to the early factories, were swept away, and, with the exceptions of Swansea, Nantgarw, and Madeley, a standard body—mechanically perfect—was adopted, which destroyed the collector's interest in everything except decoration and marks.



SÈVRES. GROUP OF CHILDREN IN BISCUIT.



CHESTER, GEORGE H.



WORCESTER, PAINTED WITH EXOTIC FIGURES.



EARLY TRANSFER-PRINTED WORCESTER.

CHAPTER III

BISCUIT AND OTHER PORCELAIN

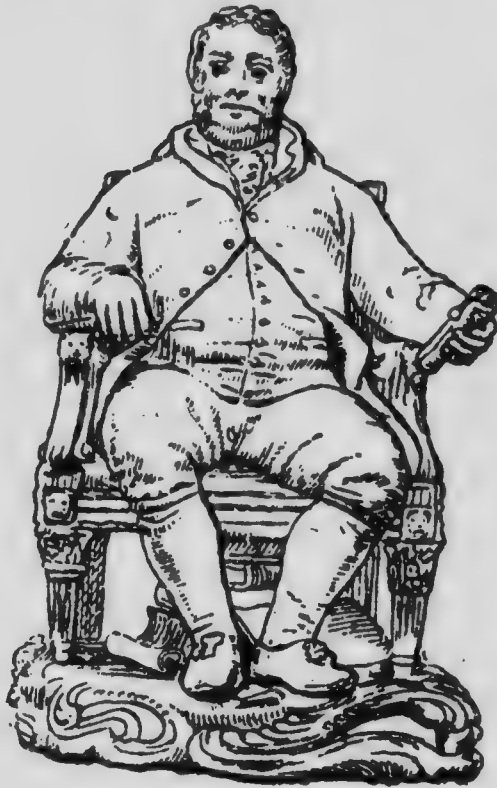
The Rarest and Most Valuable.—The simplest, yet the most beautiful, china, sometimes the rarest and most valuable, is the plain white unglazed biscuit ware, like the celebrated Sèvres biscuit. The real biscuit is that which was not intended even for decoration with a plain glaze, still less for decoration in colours. Such was the Old Chinese biscuit,



BISCUIT PORCELAIN—DERBY.

carved like lace-work in porcelain, and so thin that it seemed as if the potter desired to ascertain the limits to which fretwork might be carried. Then again, the Bristol biscuit, as evidenced in the scarce lovely, but fragile Bristol bisque plaques, showed bouquets of raised flowers modelled

in a delicate and masterly style. The flowers are those of the English gardens, and though both the Chinese pieces and the Bristol are *hard paste*, the character of the decoration will be a sufficient guide. The rose is the chief flower used in

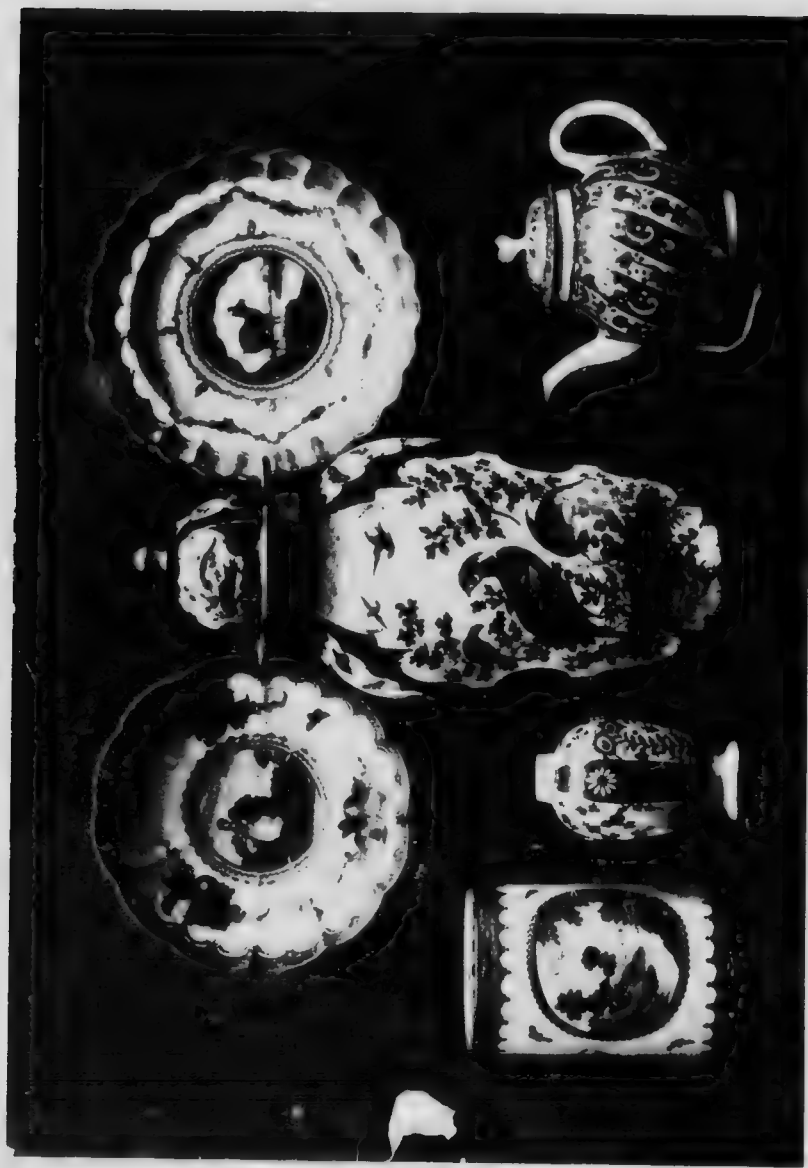


BISCUIT PORCELAIN—DERBY.
CHARLES JAMES FOX.

English decoration, whilst the lotus would take its place when flowers were used as the decoration of Chinese biscuit. Amongst the other English factories Derby biscuit takes a high place, because of the beauty of the modelling and the soft smoothness of its surface. The figures and groups modelled by Spengler reach an eminence which has never been attained by any other English factory. They differ just as much from the ordinary

so-called biscuit, which is only china left white and undecorated, as does the fine wax-like Wedgwood of the best period from the modern productions of Wedgwood ware.

Spengler's Biscuit Figures.—If you take a Spengler's group, and rub your fingers over its surface, the difference between



WORCESTER WHEEL-PATTERN TEAPOT, JAPAN-PATTERN TEAPOT, AND OTHER FINE PIECES.

that and a piece of Rockingham biscuit will be so evident as to need no further demonstration; one illustration of this kind will remain as a life-long lesson. Spengler's biscuit, like Wedgwood's old ware, is perfectly smooth and soft to the touch. All of the biscuit referred to is of a dead white, and it differs in this respect from another imitation of marble, very beautiful in its way, but, for some unexplained cause, never very popular—Parian.

Parian Statuary and Busts.—The statuary and busts so extensively made by the Messrs. Copeland in imitation of Parian, as opposed to Carrara, marble, was a development of the famous Derby biscuit. It is necessary to draw the



WHITE PORCELAIN—CHELSEA.
BUST OF GEORGE II.

attention of the beginner to the differences between the Parian product and biscuit properly so-called, because some dealers try to get rid of Parian as if it were biscuit. To take the chief point of difference, the colour, contrast will show that Parian is of a pale yellowish tint when compared with biscuit, which is white—quite white. Parian was introduced about 1846, at the suggestion, it is said, of Gibson, the sculptor,

so that it does not enter into our classification of "old" china. Yet some of the fine Parian pieces, not Copeland's alone, but from other factories, too, are artistically fine, such as "The Infancy of Jupiter," "Lady Godiva," "The Flute Player," "The Reading Girl," and busts, "A Mother" and "Love." Besides figures, groups, and busts, various other beautiful products are made in Parian. The first point to be emphasised here is that Parian is not biscuit, and the other point is that it is not old. As there is no glaze upon biscuit china, the file will give easy evidence as to whether the paste is hard or soft.

Plain White Porcelain, Glazed.—Plain white porcelain, glazed, forms a large class of our earliest ware, and is often distinguished by disfiguring cracks, crazes, and blemishes, which naturally mark the experimental stage. For instance, two Taoist immortals, or gods, in white porcelain, might be submitted to you. The model is the same, yet one is Chinese and the other Plymouth. How can you detect this difference? The colour glaze and the firing of the Chinese product are all perfect; the glaze lies smoothly and evenly, and the paste is not cracked or flawed in the kiln. The inside is very like the sugar icing on a cake, and has no glaze. The Plymouth figure, on the contrary, is not white; it is all stained brown, owing to the use of wood in the kiln. From the same cause it has a number of tiny black spots all round it, especially on the projecting parts. Again, owing to imperfection of paste, it has numerous flaws or fire-cracks. Both are hard paste with hard glaze, which the file will not touch; but the Chinese production shows the hand of a master, whilst the Plymouth figure is evidently the work of a beginner. There are several qualities of white, of which the most valuable is a rich creamy tint, called *blanc de Chine*, which was copied with some success at Saint-Cloud, Dresden,

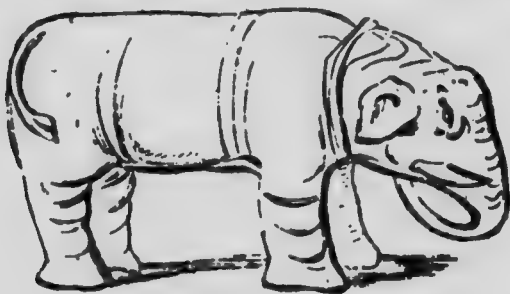


WORCESTER VASES, PAINTED WITH GESSO BLUE,
APPLE-GREEN, SCALE BLUE, AND GESSO BLUE COLORED.



WORCESTER, BLUE AND WHITE.

Chelsea, and elsewhere. To take one example—a teapot. The Chinese form and colour were reproduced at all the factories named, and the Chelsea copy is marked by the anchor embossed. The early white glazed ware, especially the teacups, saucers, and plates, are of very slight value, except for purposes of comparison. Generally there is no mark, and it is only by applying the tests which have been given that the collector can classify them. Certain well-known pieces are striking, such as the bust of George II., height 15½ in., after that modelled by Rysbrack, about 1745, Chelsea, and Mr. Woodward as “A Fine Gentleman”



WHITE PORCELAIN—CHINESE.

in the play *Lethe* by David Garrick, about 1765, Chelsea, with another statuette of Mrs. Catherine (Kitty) Clive as “Mrs. Riot” in the same play, of the same period and factory. These specimens should receive the careful attention of beginners, for they embody the highest excellence in white, or rather *blanc de Chine*, that our English manufacturers have ever produced.

A Word to Beginners.—The fault of most beginners is that they expect to go through a museum or to read a book or a few articles, and then to become experts. The museum is exceedingly helpful; but examine a few pieces at a time, not a few cases, and thoroughly study them. The

best experience is handling genuine examples and noting all the characteristics. The period of ceramic history covered by variations in the paste and glaze ends with the eighteenth century—the exceptions have been noted—so that all the factories alike produced what may be termed “bone porcelain” quite early in the nineteenth century, and, consequently, if the later white china is examined, no differences can be seen either in the paste or glaze, and if there is no mark, nor any distinctive style of colour or decoration, the general classification of “Old Staffordshire” is applied. Old Staffordshire china, unnamed, is seldom of the highest quality; but Longton Hall, New Hall, Davenport, Minton, Spode, and Wedgwood are names which are dear to collectors. Professor Church says: “I felt that a single specimen of early Minton porcelain would suffice to represent a whole group of factories, including those carried on by Davenport, Spode, and Wedgwood, so far as their productions in porcelain are concerned.”

White-and-Blue under the Glaze.—The decoration under the glaze in blue on English china is either painted or printed; on Oriental china it is always painted. Let us examine a saucer of Worcester blue-and-white, and compare it with a similar Chinese one. Viewed by transmitted light, the Worcester has a greenish tinge in the paste. By the use of the file we find that both paste and glaze are soft. The glaze lies unevenly inside the rim underneath, and there may be a more or less irregular space where the glaze is so thin as almost to disappear. If there is a crescent mark, or a script W, or any other Worcester mark, we are sure it is Worcester. The painting is not very clearly outlined. Why? Because the paste is soft and the colour sinks into it, something in the same way that the ink from the pen does on a piece of blotting-paper, though not so badly. The paste

itself has been through the kiln, so that the colour is applied to the biscuit, which is absorbent. After the painting is completed, the glaze is applied and the piece fired a second time. Now turn to the Chinese saucer. It is hard both in paste and glaze, as tested by a file, and is all through alike when examined by transmitted light. The blue decoration has a firm outline, and the colour itself is more varied in its shades—that is, the blue is not of one depth in tone; in fact, some parts appear to have had, as it were, two coats of colour. The process of application was that the cobalt was applied to the raw paste before firing, after it had been dried in the air. The glazing and firing took place after the painting was done. If the two pieces are now placed side by side, the superiority of the Oriental will be apparent. With a powerful magnifying-glass other differences can be noted, such as the tiny points in the Chinese piece made by the melting of the glaze in the kiln.

The Salopian Blue.—The Salopian blue is somewhat similar in tone to that of Worcester, but the Plymouth blue is a dead, dull, drab blue, and Bristol is finer, but not nearly as fine as the Chinese. The ordinary blue-and-white printed Worcester is excellent of its kind. The fine quality of the porcelain body, the skill shown in form, decoration, and general style, were approached by Caughley (Salop), though the transfer-printed ware of the latter factory was in a brighter underglaze blue, which was continued at Coalport. Just a hint on the designs found on English china. Even during the best period, which extended from 1750 to 1780, when Chelsea and Worcester, to say nothing of the other factories, were producing specimens of peculiar excellence in body and decoration, the English potters displayed but little originality—they simply copied. The Chinese and Japanese furnished the patterns for the enamel colouring, and often for the

shapes and style. Similarly, when Dresden and Sèvres, a little later, became the rage, and were the models of shape, colouring, and painting, our factories copied them, even to the marks! Dresden is hard paste, and early Sèvres is soft. Three magnificent Sèvres vases in the illustration below show what a high standard that factory had set, and in attempting to reach that standard the English factories produced some of their very best work.



A SET OF THREE MAGNIFICENT SÈVRES VASES.



WORCESTER, NITSON RITON, AND FOUR PICTS WITH A FIGURE OF HOPE FROM THE CLARENCE STORE.
 Vide p. 345. The plate with the anchor is by Wilson.

CHAPTER IV

WORCESTER

Old China is below nobody's taste.—Lady Mary Wortley Montague, the sprightly letter-writer, long ago declared that "old china is below nobody's taste, since it has been the Duke of Argyll's, whose understanding has never been doubted either by his friends or enemies." As an object of cultured and serious study, as a relaxation from the business of life, as a means of home decoration of the best type, or as a pastime for the idle man of means, why not collect old china? If you are a connoisseur, and really know what to buy, old china is a very good investment, too. At the present time Worcester china is in such great demand that fine specimens fetch high prices. The factory at Worcester was founded by Dr. Wall, a physician, well skilled in chemistry, who had employed himself in researches and experiments so successfully that a practical business was possible in 1751, with W. Davies as manager till 1783. The most brilliant years were from 1768 to 1783, during which period the decoration reached its highest excellence.

The Earliest Worcester.—The early English factories began by making white, or blue-and-white, china in exact imitation of the Chinese, and met with such success as to encourage further imitations in colours of both Chinese and Japanese porcelain. The earliest Worcester—Dr. Wall's Worcester—consisted of tea-services and other articles for

domestic use, painted in blue, under the glaze, with Chinese subjects. Sometimes the decoration was modified by another pattern, slightly embossed or raised. The characteristics of this early ware are to be found in the paste and the glaze. The paste was of a creamy white, very soft and pleasing; when held up to the light the well-known slightly greenish tint could be detected. The composition of the paste was not known, but practically it was a glassy frit, containing more or less soapstone, which made up the part which was not fusible. Thus it resembled all the early pastes, such as Bow and Chelsea, which were made of fusible glass, varying in composition and therefore in hardness, mixed with as much finely ground non-fusible material as it would take up and hold. Bone-dust was added to the soapstone or china-rock early in the nineteenth century, whilst later the paste of all English porcelain acquired a typical uniformity, and has to be distinguished by other means.

A Notable Distinction.—Worcester belongs to the class of "soft paste" china. Here we recapitulate. It can be scratched with the point of a penknife or with a file, or, to take even simpler means, if you rub it with your thumbnail it will not file the nail, though "hard paste" will do this. The glaze, applied by dipping, gives a glassy covering to the paste or body, and makes it impervious to liquids. By comparison, the Worcester glaze is thinner than that of Bow and Chelsea, and harder than that of Derby. In the very early pieces of Worcester a slight discoloration is sometimes found, owing to excess of lead in the glaze. A notable distinction enables one who knows to tell in a minute whether the piece under consideration is or is not Worcester, and this is worthy of note for all those who collect old china. On the base of cups, saucers, dishes, etc., at the part remote from the middle and nearest the rim there is a shrinkage



BEAUFORT TEAPOTS.

1. Worcester - all.
2. Chelsea, Derby-Chelsea, Chelsea.
3. Worcester, Worcester, Derby.

of glaze, so clearly shown in most pieces as to be a typical Worcester mark, even if there is no other.

Marks Frequently Forged.—Marks are so frequently forged that they cannot by themselves be trusted, but, taken in conjunction with the paste and the glaze, they afford an additional means of identification. The earliest marks are probably the tiny workmen's marks, of which a selection will be given. Then follows the cursive W for Wall till 1783. Another of the earliest marks is the crescent till 1793, which must not be confounded with the Caughley crescent or C. The square mark indicates the very best Worcester. Following the blue-and-white, and afterwards proceeding side by side with it, Worcester china was painted in colours and gilt, still imitating Chinese and Japanese. The finest imitations were made, until an English form of decoration gave a distinctive character to Worcester by the adoption of transfer-printing in 1756, by Robert Hancock, from Battersea, where the process had been applied to enamels. The "King of Prussia" mug is a notable example of the style. Other portraits, such as Queen Charlotte, William Pitt, and the Marquis of Granby, were produced, as well as engravings by Hancock, Val Green, Ross, and others, of rural, domestic, and contemporary society subjects. The process of transfer-printing since this time has been widely adopted, and most recently by the Japanese. From 1772 to 1774 Hancock was a partner in the concern. In the latter year he left, and transfer-printing gradually declined. Richard Holdship, an earlier partner, was associated with him in the process of this printing, and his initials are sometimes found on the engraved plates, whilst Robert Hancock's full name is on others.

See the Frontispiece.—I must refer you to the Frontispiece of the book, which is a reproduction of an old print never

before published, for the use of which I am indebted to Mr George Stoner. It is all the more interesting because it shows the first lessee Richard Holdship's interest in the business, and more, the drawing and engraving were done by Robert Hancock. The initials R. H. apply to both, but Robert Hancock was the engraver of those excellent copperplates which were so effectively used in the process of transfer-printing. Holdship appears to have become bankrupt in 1761, and three years later we shall notice his connection with the Derby factory. Robert Hancock, who in all probability came from the Battersea enamel works, was, after leaving Worcester, employed at Caughley and Coalport. R. H. f. (Robert Hancock fecit) or R. Hancock fecit has been traced to Battersea, Caughley, and Coalport, and many specimens without such marks bear the undeniable impression of this master hand.

Early Printed Specimens.—The collector should note that early specimens in black, and less frequently in red, puce, or purple, are printed over the glaze, that is, the impressions from engraved copper-plates were applied to the article to be decorated after it was practically finished; then it was burned in by refiring. Later, in 1770, blue and other colours were applied under the glaze, so that painted blue under the glaze, and blue printed under the glaze, must be distinguished. Sometimes pieces were decorated by a combination of the two processes, partly transfer-printed and partly painted; the outlines were furnished by mechanical means and the colour applied by hand. Even pieces of a high quality, painted with extreme care, show a good-work of transfer-printing. The printed pieces in blue were marked with a closed or filled-in crescent, whereas of painted ware the crescent was always an open or outline one.

Worcester Copied Dresden.—Avoid Worcester forgeries!

WORCESTER

In the old days Worcester copied Dresden and Sèvres, both in form and decoration, and, in addition, copied the Chinese. Now, amongst present-day forgeries, none are so good as copies of the Old Worcester scale-pa with exotic birds, with the square mark in the middle. 1768-1783. As before mentioned, this is the zenith of the Worcester works, though some collectors have thought the best period commenced ten years before. In 1760 an advertisement from Spring Gardens, Charing Cross, stated that the Worcester proprietors had engaged the best painters from Chelsea, and that they could execute orders in the highest taste, and much cheaper than could be afforded by any painters in London. Now, the china-painters in London, owing to the demand for Worcester, had been buying large quantities of white Worcester, which they themselves painted and sold. Here was a counter-stroke from the factory. Dyer, Mills, and Wilman, from Chelsea, went to Worcester as painters, but the Worcester style had been settled before this. What factory, ancient or modern Oriental, Continental, or English, could excel the *gros bleu* and the powdered blue of Worcester?

Softness and Delicacy. Imitating the mazarine blue and the powdered blue of the Chinese, they excelled them, because they added a softness and delicacy which *soft paste* always possesses and which is lacking in *hard paste*. Nay, moreover, Worcester added a salmon-scale blue, which remains supreme in withstanding French and German forgeries—*copied*, however as they are. This old scale blue is much sought after by collectors and dealers, and it is worth more than its weight in gold. But there is Worcester *and* Worcester when it is scale blue. An ordinary cup and saucer, decorated with flowers in white panels, in colours and gilt, worth about £8 to £10. A similar one, with exotic birds very painted, is about three times as valuable, and

a pair of such cups with Watteau figure decoration were sold at the Trapnell sale for £157 10s. In order of merit and value, finely gilt scale blue may be classed in order of its painting—figures, exotic birds, flowers.

Other Rich Ground Colours.—Other rich ground-colours were successfully employed, amongst them apple-green, pea-green, claret, yellow, and turquoise. As with the blues, panels were reserved in white for painting.

Apple-green Worcester is highly appreciated; and what a lovely ground it is! How it harmonises with the exotic bird decoration or with the flowers! Vases and mugs, sets and single pieces of wonderful beauty. Then we find evidences of Dresden influence in the turquoise-blue ground, and of the Chelsea artists who painted the panels, migrating to Worcester when troubles came to Sprimont, when ill-health led to failure. Similar flowers may be traced in the decoration of the rich claret grounds, where again the white panels and the flowers were enclosed with frames of matt gold chased in elaborate detail. The claret ground of Chelsea china is very fine, but this is deeper, and the mottled surface is pulsating with shades which resemble fine Chinese powder, blue in effect though not in colour. In the British Museum the bowl made at Bow by T. Craft is decorated in the "old Japan taste," but the characteristic old Imari has more typical decoration, more of the trellis-work, large peonies, and other flowers, and the *kiku-mon*, the chrysanthemum badge of the Imperial Court of Japan, or the *kiri-mon*, with its three broad leaves and three spikes of flowers, the badge of the Mikado's family, is often found reserved in a small panel. The Worcester "Japan pattern" displayed upon vases, jardinières, jugs, etc., has a most pleasing effect, softer and more delicate than the original ware which was exported from Nippon from 1641 onwards. Yet this was by no means



WORCESTER. JAPAN PATTERN WITH THE KIKIMON, IMPERIAL BLAZON OF JAPAN



WORCESTER.
Painted by James Giles.

the finest of the copies of Oriental porcelain made at this factory. I have seen marvellous reproductions of Chinese patterns, intricate designs executed with the greatest skill, miracles of the art of the English painter, and even more of the gilder, for gilding was, perhaps, the least successful form of decoration applied in the East. I remember two vases particularly, sixteen inches high with covers, hexagonal in shape. They had a scale-green ground varied by strips of shagreen, enclosing panels of which the white ground was decorated with dragons and trees, sprays and blossoms in rich profusion. The gilding was exquisite, the frames, the lace and its fringe, all was superb. The price seemed to me quite moderate—a thousand pounds. Why, if they had been old Chinese of the Kang-He period they would have been worth four times that sum!

Nelson was specially favoured by Worcester. Collectors are fully aware of this, and buy eagerly any pieces with the single draped figure in a central panel, or with that panel blazoned with the arms of Lord Nelson, Duke of Bronté, surmounted with a viscount's coronet over that of a duke, supported, dexter, by a sailor holding a palm-leaf and a pennant; sinister, by a lion grasping the standard in its mouth. Specimens of both of these services are shown in the illustration of Nelson relic, all of which is Worcester except the plate with the anchor, which was made by Wilson. The "Japan pattern" is shown on the smaller pieces.

Just another recapitulation on the colours and the gilding. In soft paste, the ground-colours—those applied under the glaze—sink into the paste, and seldom leave a clear, well-defined edge, for the unglazed paste has a power of absorption after the manner of blotting-paper. This is hidden by a rich frame in gold, which in the early pieces is a dead matt gold, not rubbed down and burnished, as it is later. When

the collector begins, how is he to know? Real knowledge comes by experience, and by experience only, until he reaches the stage when he says, "I do not know how I know, but I know!" Be careful; get guarantees when purchasing, and do not buy "with your ears." I must mention two examples. One was a dealer whose friends (?) got up a little surprise for him. At an auction he bought three fine Worcester vases for £1,000. They were beautiful forgeries. The other was a dealer who bought two pea-green Worcester vases for 35s. at an auction. He did not "know," so he sold them for £4 to another man who did know, and he sold them for £1,000.

Examples of Forgeries.—The many examples of forgeries which are to be found in the shops will be useful to the collector, because they will teach him what to avoid. But the distinctive features of Old Worcester as to paste, glaze, and colour will soon be recognised, and the marks now given will be a great help in the same direction. The W is said to be the mark of those pieces made under the personal direction of Dr. Wall, but it is interesting that Warmstry (the factory) and Worcester should have the same initial. The crescent is supposed to have been taken from the arms of the family of Warmstry, which were carved on the wainscoted walls of the rooms which the workmen used. The W had several forms (*see* Nos. 1 to 5), and the crescent varied, as shown in Nos. 6 to 9. The next numbers up to 15 are meaningless imitations of Oriental marks, whilst 17 and 18 are poor forgeries of the crossed Dresden swords which were used with the W. The square marks were variously fretted, and they, too, were originally copied from Oriental. In some factories—Derby, for instance—the workmen or painters had numbers.

Resemble the Sèvres Emblems.—At Sèvres the painters used monograms, or figures, or emblems. The small marks



WORCESTER. ILLUSTRATING SHAKESPEARE'S "MIDSUMMER-NIGHT'S DREAM."



WORCESTER. CHAMBERLAIN'S.

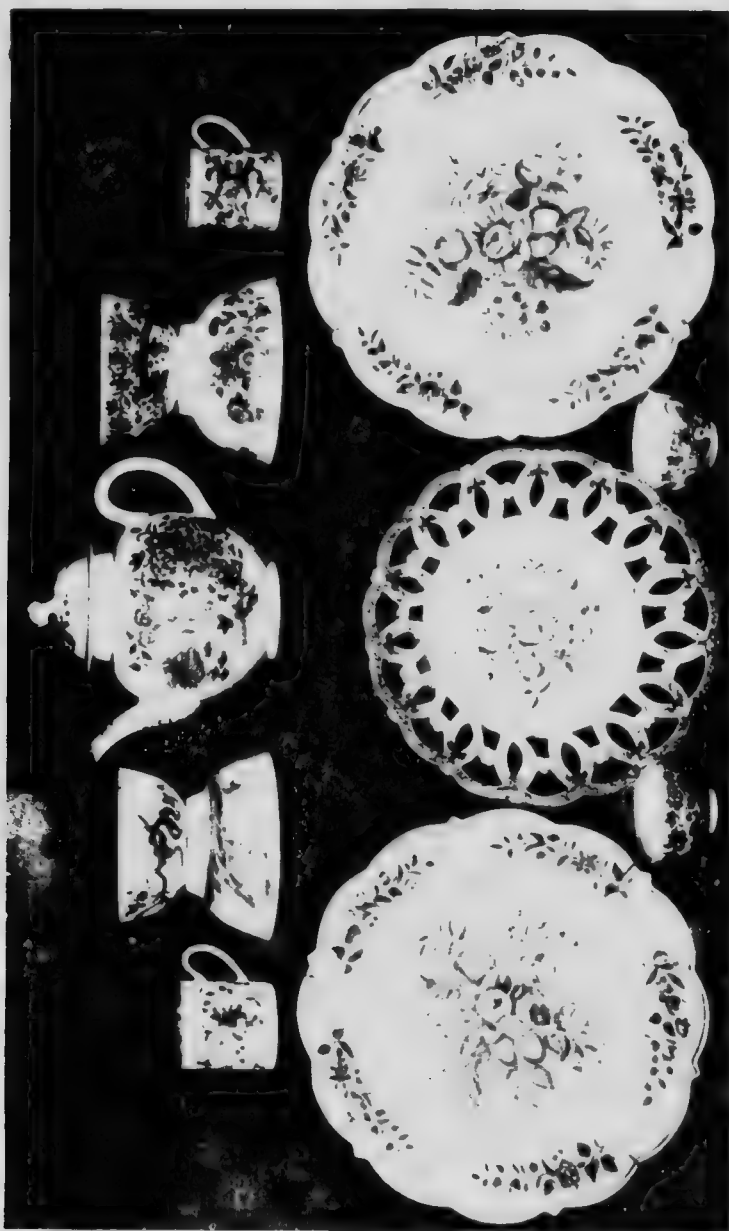
found on Worcester resemble the Sèvres emblems, but, unfortunately, no list seems to have been preserved in the former factory. The list given is capable of extension, and it remains for those who have specimens of Old Worcester without any factory mark, to inspect with care the rim of the base, or the base itself, so as to discover the very tiny marks in gold colour, or blue, of which thirty examples are given. Notes on these marks will be welcomed. Dresden marks (a) and Sèvres, or rather, Vincennes (b) were good forgeries of the early marks of those factories. The monogram R.H., with the anchor, was the mark of Richard Holdship, or Robert Hancock, who has made good his claim for the fine transfer-printing. The last

three marks are B, scratched in the paste for Barr ; Flight's mark with the crown and crescent ; and one of the numerous



marks of the combination—in this case Barr, Flight, and Barr. These introduce the second period.

Name Mark Modified.—In 1783, T. Flight, the London agent of the works, bought them for £3,000, including premises, stock, plant, and models. "Flight" or "Flights" was used as a mark, written or impressed, sometimes with a crescent painted in blue. This name-mark was modified as changes occurred amongst the proprietors. In 1793 these were Flight and Barr; in 1807, Flight Barr, and Barr; 1813, Barr, Flight, and Barr; 1829 to 1840, Barr and Barr. The initials alone were often used as a mark, either painted, printed, or scratched in the paste. The scratched B for Barr is not frequently found. There was a great deterioration in the quality and beauty of Worcester beginning with the Flight period, and early in the nineteenth century the paste adopted assumed the general English type. Bone-ash, Cornish china-stone and china-clay form the standard constituents. Evidently then, by contrast, the differences between old and modern Worcester can be distinguished by the careful student. The early pieces thrown on the wheel were comparatively thick; the cups had no handles. The early handles were thin rolls of clay; later they were moulded. Gilding was sparsely used, with delicate sprigs of flowers as decoration, and there was no factory mark. Chamberlain's Worcester is another story of another factory. Just when Flight took over the old works, one of his china-painters began to think of commencing business for himself. This was Robert Chamberlain, who, with his brother Humphrey and Richard Nash, founded in 1786 the Diglis Works, where Royal Worcester is still made. Soon the high quality of his ware and the beauty of its decoration secured not only the patronage of Royalty, but an increasing amount of public support, and



WORCESTER. TYPICAL BLUE-AND-WHITE.

the gradual falling off in the quality of the productions of the old factory enabled Chamberlains to absorb ultimately Flight, Barr, and Barr. From 1798 to 1827 H. Chamberlain and Robert Chamberlain, juniors, were the proprietors, with the addition of G. Boulton from 1804 to 1811. This younger Chamberlain was, like his father, a painter, excelling in portraits, one of which—the Princess Charlotte—secured the cordial approval of the Royal Family.

The Regent Body.—In 1811 a great improvement was made in the paste or body of the best productions, the result being an ideal, transparent, but exceedingly costly porcelain. This was named the Regent body, and is distinguished by its perfect homogeneity. It was, in fact, the newly adopted standard English porcelain refined. The marks of Chamberlain's Worcester were constant, and are easily traced. The earliest are simply the name of the firm, usually written in full, as "Chamberlain's," "Chamberlain's Worcester," with "63, Piccadilly, London." Later, a crown over "Chamberlain's Regent China Worcester," and "155, New Bond Street, London," was adopted. Capital letters were also used. From 1840 to 1850 "and Co." was added, the mark being in italic writing, "Chamberlain and Co., Worcester," "Chamberlain's" in capitals, "Chamberlain and Co., Worcester, 155, New Bond Street," and later "No. 1, Coventry Street, London." Another mark of the same period was a crown surrounded by an oval ribbon, with "Chamberlain and Co., Worcester," in capitals. This last mark indicates the time when the old factory disappears,

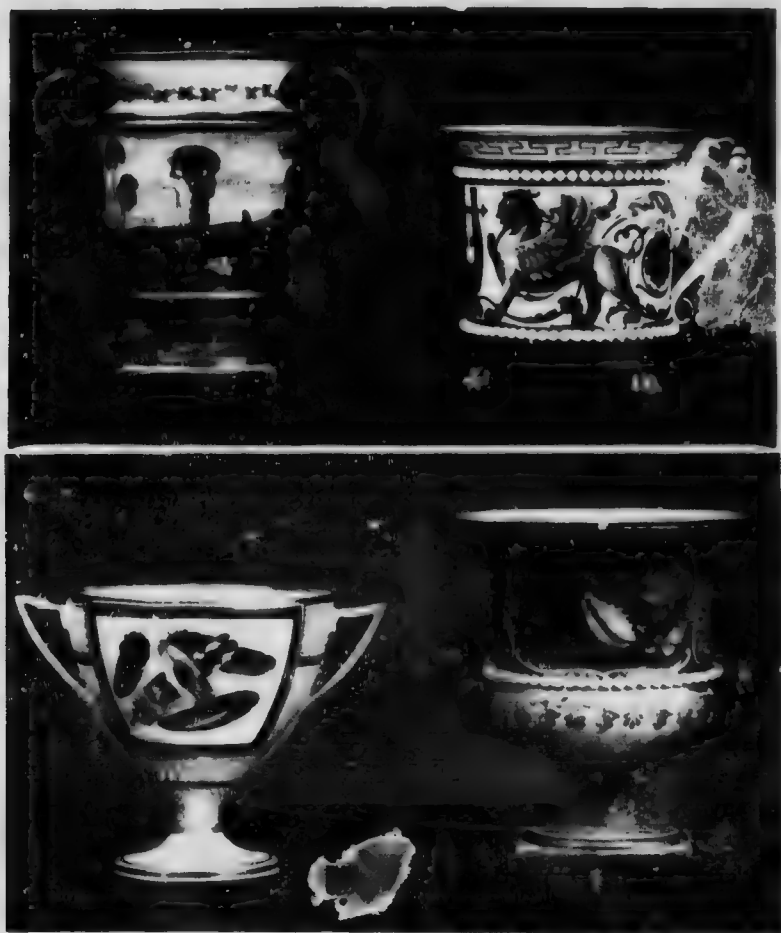


WORCESTER,
MARKED IN RED.
Chamberlain's Worcester.

the whole of the stock and materials being removed to the existing works, which were remodelled and rebuilt in 1852. Here, then, we must leave Old Worcester, but not without pride in its later developments. What charm, what beauty, what perfection, are still to be found in Worcester! Though different in type, the productions of the factory, directed by Kerr and Binns, are worthy of every attention. Enamels by Bott successfully compete with the best periods of Limoges and Sèvres; ivory porcelain of wondrous softness and finish; jewelled porcelain of unequalled brilliancy and beauty. This is not "old" china yet.

Grainger's Worcester.—Grainger's Worcester must receive some attention, because it was the third factory working there—early in the nineteenth century. In 1808 Thomas Grainger, nephew of Humphrey Chamberlain, started on his own account. He took Mr. Wood as his partner. Both of them were trained china-painters, and the firm was "Grainger and Wood." In 1812 Wood left, and Mr. Lee took his place, and the mark became "Grainger and Lee." Then, when Lee retired, Grainger alone carried on the business till 1839, when he died. Later, a company, "G. Grainger and Co., manufacturers, Worcester," carried on the works. The mark is printed over the glaze, and usually enclosed in a ribbon. The paste and glaze of Grainger's Worcester are of good quality, but heavier than Chamberlain's, owing to the thickness of the body.

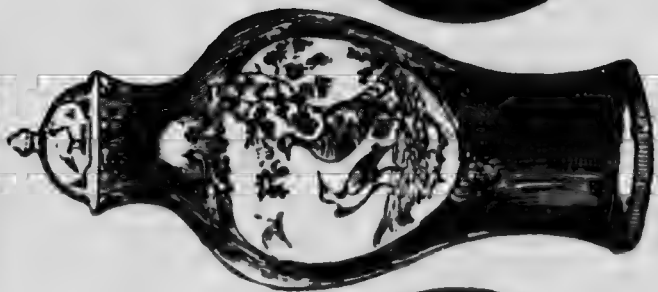
Artistic Treatment.—The painting is over the glaze, and the flowers show evidences of artistic treatment, though the roses are inferior to the Derby roses. A remarkable *gros-bleu* ground is one of the most characteristic products of this factory, and, viewed from the inside through strong transmitted light, gives a striking illustration of the depth of the ground and the transparency of the paste. The gilding



WOODSLEY - PERIOD I, 190.

is very skilfully done, in curves and arabesques, and most of the pieces are marked. Visitors to the old factory have placed on record accounts of the manufacture of Worcester

BRITISH MUSEUM.



"GROS-BLEU" GROUND.



CUP AND SAUCER.
SALMON-SCALE BLUE GROUND.



CUP AND SAUCER.
APPLE-GREEN GROUND.

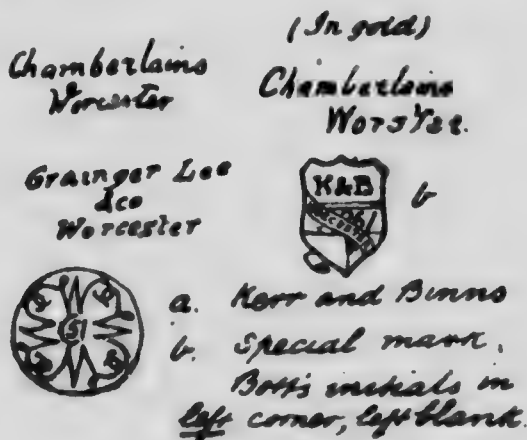
figures, but they never were a speciality. Indeed, it is a question whether any one has a really good collection of "Old Worcester figures." We know the work of the chief

china painters, such as Donaldson, O'Neale, Fogo, and Baxter, though that knowledge is slight. Amongst others, M. Solon has given illustrations of actual Worcester figures, seemingly beyond question. Yet, owing to the absence of a definite factory mark and to the difficulty of applying the usual tests for Worcester china, practically the field is open to the intelligence, ingenuity, and application of some expert who may be able to sift from Bow and Chelsea and Derby a class of figures, unmarked, it may be, but unmistakable. Is the solution to be found in the small painted or incised marks given as "workmen's marks"?

Worth its Weight in Gold.—Bott, the wonderful enamel-painter of modern Worcester, has attained such a high reputation that a pair of vases decorated by him are valued at the factory at 1,500 guineas, and a ewer and basin at 250 guineas. Bott's work will be priceless by-and-by, though at present it is not Old Worcester. How can it be identified? The Kerr and Binns mark, "K. and B." on the top and "Worcester" in a ribbon across the shield, partly cutting out the date, has in the left-hand corner the late Mr. Bott's initials. It is only just to say that Kerr and Binns brought the productions of the factory to a high degree of perfection, whether we consider body, glaze, form, or decoration. The ivory porcelain is one of the specialities, and it has all the softness, beauty, and natural tint of ivory itself, and, though only introduced by Mr. Binns in 1862, it increases in popularity and value as the years pass by.

Study at the Museums.—Vases and covers, painted with exotic birds; shape, hexagonal; dark-blue scale pattern, square mark, 11½ in. high, £630. Of course, this pair is not to be compared with a large vase about 20 in. high, for which the Earl of Warwick is said to have given £10,000. The companion vase was in the possession of the late Mr.

Henry Willett, of Brighton, and it was for some time on exhibition in the local museum. This suggests the thought that the British and Victoria and Albert Museums are the happy hunting-grounds of those who want to study form, colour, glaze, and decoration. The specimens cannot be handled, but a pleasant time can be spent to much advantage by those who wish to know, in studying the beautiful pieces which are so well displayed to the public by those



LATER WORCESTER MARKS.

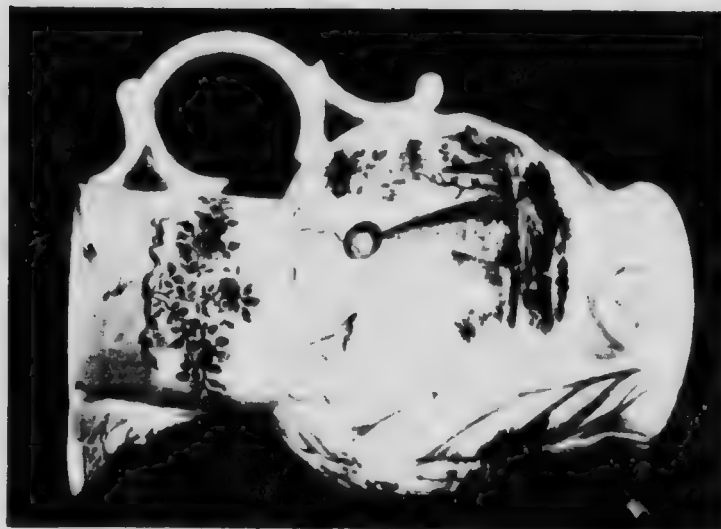
who know. The best information is to be obtained by handling and comparing actual pieces ; hence the value of open access to the china-cabinets of friends ; but, with such help as this book tries to give, the museums will prove invaluable.

The Astonishing Value of Old Worcester.—Returning to prices, which are not quite what they seem, because much depends on the name of the collection, the company present at the sale, the desire to possess a certain piece, and the trade advertisement which results from expensive and extensive purchases, there is still a rough but general guide as to values, and it may be laid down as an axiom that fine old china

sells itself. The difficulty is to get it ; there is no difficulty in selling it. In 1901 a fine Old Worcester cup and saucer, turquoise-and-gold border, with dragons and flowers in colours, square mark, cost £3 3s. At a moderate estimate its price would be trebled now. Similarly, a vase and cover, painted with birds and flowers, in two large and two small medallions, dark-blue ground, which then cost £283 10s., would now be worth about £600. But, putting aside estimates of present values, let us see what prices have been paid. £91 for two cups and covers with saucers, square mark, is about ten times the value in gold ! Again, a pair of jardinières, each painted with three compartments of exotic birds and flowers, 9 in. long, square mark, could not be cheap at £231 ; and one dish, 10 in. in diameter, centre painted with butterflies, the border with panels of exotic birds and butterflies, dark-blue and gold, cost, under the hammer, £54 12s. Another pair of cups and saucers, two-handled, with exotic birds and insects in panels, dark-scale blue and gilt decoration, were knocked down at £90 6s. What is the value of a service ? Well, a dessert-service, 121 pieces, with landscapes in panels, on dark mottled-blue ground, gilt, sold for £194 5s., and a bowl 11 in. in diameter, exterior painted with exotic birds, insects, and flowering trees, dark-blue scale pattern, ground gilt, square mark, cost £152 5s. ; whilst a teapot and cover, oviform in shape, with teapoy, or canister and cover, with similar decoration, sold for £189. Worth more than its weight in gold ! Another service, or rather part of a dessert-service, painted in shaped panels with birds and foliage on dark-maroon ground, consisting of one 11½-in. oval-shaped dish, with scalloped rim and fluted border, a pair of 9½-in. circular fluted dishes, a pair of oval sugar-basins with covers, and twelve 7½-in. plates, sold for £379 ; and one mug painted with Chinese figures, bouquets of flowers, and insects in



WORCESTER. TRANSFER-PRINTED.
 "Where are you going, my pretty maid?"



WORCESTER. TRANSFER-PRINTED.
 Engraved by Ross

compartments, scale-blue ground, for £27 6s. A tea-service, mazarine-blue ground, oval panels with exotic birds and foliage, gilt, crescent mark, Dr. Wall period, teapot and stand, teapoy, cake-plate, five teacups and one odd teacup, cost £345 10s. One plate, scale-blue, exotic birds, marked with a W, fetched £10 10s.; whilst two oval-shaped dishes, fluted borders, dark scale-blue ground, painted with exotic birds and insects, gilt, cost £105. Hundreds of other examples could be given of prices—high prices—paid for fine Old Worcester; but much of the joy of collecting is found in the buying of good specimens, *on knowledge*.

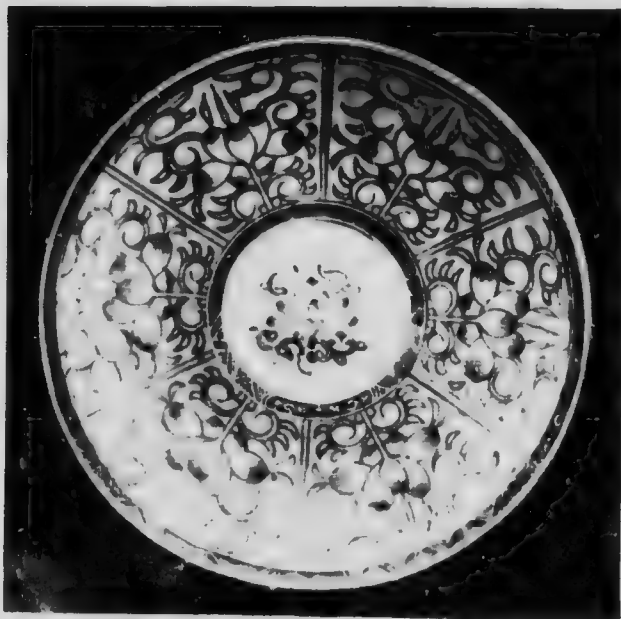


WORCESTER. CENTRE-PIECE OF SHELL WORK, PAINTED AND GILT.

CHAPTER V

CHELSEA

CHELSEA porcelain has a beauty which is all its own, and the lovely Chelsea figures in the Lady Charlotte Schreiber Collection at South Kensington are fine enough to make any collector break the Tenth Commandment. Very little information can be gleaned regarding the earliest manufacture of porcelain at Chelsea. Probably when John Dwight, the inventor of "the misterie of transparent earthenware," retired from the business, other porters at Chelsea, Bow, and other places in or near London, took up the china-making, and gradually succeeded in the production of an artificial porcelain. This was of a glassy body or paste, with powdered Oriental china and a small proportion of white clay as the base. The early works did not last long. Limehouse was closed in 1750, and the celebrated Battersea enamel factory in 1754. But before this Chelsea had made a reputation. The noted milk-jug, with the goat and the bee, is the first dated piece, having on the base the incised triangle and "Chelsea, 1745," and it indicates that the Chelsea factory had already reached to some degree of excellence. In the same year the French makers applied for powers to establish a factory at Vincennes, and urged that it would counteract the importation from England and Germany. Though Chelsea is not named, no doubt it was referred to as "the most considerable." This is the more likely, when we consider the number of fine specimens which still survive. Tradition puts the actual date as 1730, and makes the Elers responsible for its first



WORCESTER. LILY PATTERN (THE LOTUS)



WORCESTER. PLATE FROM A SERVICE MADE IN 1779 FOR PRINCE
WILLIAM OF ORANGE, THEN GOVERNOR OF GEORGETOWN

foundation. In the *London Tradesman*, 1747, was a notice that the Chelsea Works were producing imitations of Chinese and Dresden china. In 1750 was another advertisement, stating that N. Sprimont had succeeded Charles Gouyn in the management.

Chelsea in 1750 and later. — Roquet, writing on the state of art in England at this date, said: "In the neighbourhood of London there are three or four manufactories of porcelain—that of Chelsea is *the most considerable*; a rich patron bears the expense of it, and an able French artist furnishes or supervises



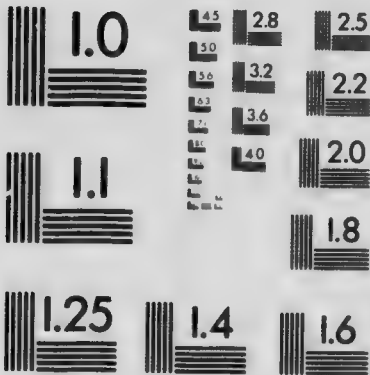
THE EARLIEST CHELSEA MARK.

the models and all that is manufactured there." The Duke of Cumberland was the patron referred to, and he gave an annual grant towards its support. Jacquemart, in his book, "*Les Merveilles de la Céramique*," speaks of Chelsea: "De 1750 à 1765 elle avait acquis toute sa perfection par les soins d'un étranger, M. Sprémont. Les groupes, les vases ornementés peuvent rivaliser avec ce que la France et la Saxe produisaient de plus élégant." Under Nicholas Sprimont, who was an artist of some note, the productions of the factory attained a particularly high standard. Contemporary writers use striking terms in describing the new porcelain. One who was allowed to see Queen Charlotte's collection in Buckingham Palace stated: "I beheld



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with admiration a complete service of Chelsea china, rich and beautiful in fancy beyond description. I never saw any Dresden near so fine." Even Horace Walpole was enthusiastic. In 1763 he wrote: "I saw yesterday a magnificent service of Chelsea china which the King and Queen are sending to the Duke of Mecklenberg. There are dishes and plates without number, an épergne, candlestick, salt-cellars, sauce-boats, tea and coffee equipages, etc. In short, it is complete, and cost £1,200." What would be the value of such a service now? Why, a pair of vases 14½ in. high were sold by auction a short time since for £609! Public advertisements are valuable evidence of the kind of goods made at Chelsea. Dated December 17th, 1754, the *Public Advertiser* had the following: "To be sold by auction. All the entire stock, bought from the proprietor's warehouse in Pall Mall, consisting of snuff-boxes, smelling-bottles, and trinkets for watches (mounted in gold and unmounted), in various beautiful shapes, of an elegant design and curiously painted in enamel, &c." Some of these trinkets are less than an inch in height. In the same year, 1754, Mr. Hughes, ironmonger, Pall Mall, in a trade advertisement, offered "complete services of plates and dishes, tureens, and sauce-boats, &c., several elegant épergnes for desarts, several figures, and the greatest choice of branches with the best flowers." These flowers were modelled and coloured after nature, and they are now very rare. They were used in flower-pots, grottoes, and in other ways for table decoration.

N. Sprimont, Chelsea.—N. Sprimont continued the manufacture at Chelsea till 1768-9, but, owing to a long illness in 1757 and 1758, the production was very limited for a time. Yet the next year, under a new lease, vigorous efforts were made to reach the highest excellence, and so successful were they, that dealers surrounded the doors and purchased the



WORCESTER. PERIOD 1800-40.

"For Heaven's sake, Hubert, let me not be bound."- *King John*. Act. IV. Scene 1.

goods as fast as they were produced. The books seem to have been kept with care during this period, and in an early catalogue published in 1756 much information was given as to the variety, nature, and cost of this porcelain. Sprimont's health again failed in 1761, with the result that two years later the works were offered for sale. However, it was only in 1769 that a sale was effected to a Mr. Cox, who the next year disposed of the concern to William Duesbury, the proprietor of the celebrated Derby china works. The receipt following is interesting: "Recd., London, 5th Feby., 1770, of Mr. Wm. Duesbury, four hundred pounds, in part of the purchase of the Chelsea Porcelain Manufactory and its appurtenances and lease thereof, which I promise to assign over to him on or before the 8th instant.—James Cox."



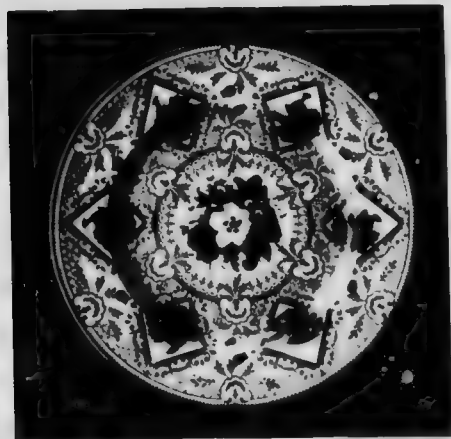
EARLY CHELSEA SCENT-BOTTLE.

Chelsea-Derby, or Derby-Chelsea.—From this time to 1784, when the kilns were pulled down, the Chelsea and Derby works were carried on conjointly, and the removal of men and material, which had been gradually effected, was completed. The Derby china had become so popular that Chelsea was outrivalled and dismantled, and the same fate befel Bow in 1775, Giles's kiln in Kentish Town in 1777, and other works at Vauxhall and Pedlar's Acre. Before Sprimont retired he had considerably diminished the stock and materials, which accounted for the low price of £600 paid to him by Cox. In 1764 a sale took place: "To be sold by auction,

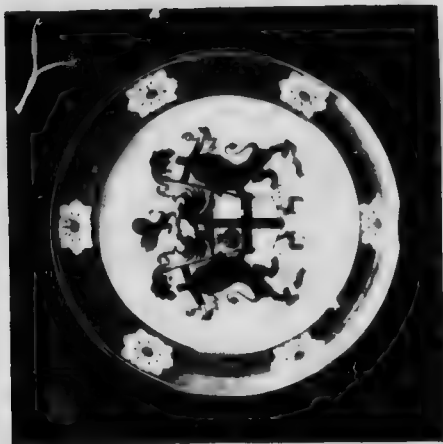
on the premises, some time in March. Everything in general belonging to it, and all the remaining unfinished pieces, glazed and unglazed ; some imperfect enamelled ditto of the useful and ornamental, all the materials, the valuable and extensive variety of fine models in wax, in brass, and in lead ; all the plaster moulds and others, the mills, kilns, and iron presses ; together with all the fixtures of the different warehouses, &c. N.B.—When everything is sold belonging to the manufactory, &c., and the large warehouse cleared, there is to be sold at the Chelsea manufactory some most beautiful pieces of the truly inimitable mazarine blues, crimson, and gold that Mr. Sprimont has thought deserving finishing, &c." One more advertisement in the *Gazetteer, or New Daily Advertiser*, May, 1769, seems to indicate that the previous sale was not a success : " To be sold by auction in Charles Street on Wednesday, 17th May, and following days." Then follows a catalogue of all the curious and matchless pieces, consisting of beautiful vases, antique urns, perfume-pots, services of all kinds—most highly finished in the mazarine blue, crimson, pea green, and gold, finely painted in figures, birds, fruit, and flowers, enriched with gold and curiously chased. The models, mills, kilns, etc., were again advertised. Cox practically bought the last group, with the lease and goodwill, but he employed no potters, only a caretaker ; and after a short period Duesbury became the proprietor, and, for a time, activity once more reigned at Chelsea. The names of some of his hands are given, with their wages, and we shall find some of these working, later, at Derby. About twelve persons were employed : Gaumon received 8s. 9d. per day ; Boarman or Boreman, a painter of landscapes and sea-views, 5s. 3d. a day ; Wollams, 4s. 6d. ; Askew, 4s. 2d. ; Jenks or Jinks. Snowden, R. Boyer, and Barton, each 3s. 6d. Painters and enamellers were, as a rule, paid so much a day



WORCESTER. PLATE FROM A SERVICE MADE
IN 1814 FOR THE CZAR.



WORCESTER. PLATE FROM A SERVICE MADE
IN 1816 FOR PRINCESS CHARLOTTE.
This "Royal" China was costly.



WORCESTER. PLATE FROM A SERVICE MADE
IN 1818 FOR THE EAST INDIA COMPANY.

except when they worked at home, when fixed rates were paid for the work done.

Products of the Works: 1770 to the Closing.—These



CHELSEA. A PAIR OF FIGURES AND A CANDELABRUM.

are taken from the weekly bills, and are interesting because they show the price paid for making the articles. For example: One dozen and six "Fine Gentle Man with a Muff,"

1s. 9d. ; one dozen and six "Shepherd Sheering of Sheep," 1s. 9d. ; six "Arliquens," 7d., etc. Leaving out the work prices the following pieces were commonly made at this period, and they are most frequently to be found : Gentleman with a muff, shepherd shearing sheep, harlequins, antique jars with heads, ditto with handles, bottles with ornamented handles, compotiers, ornamented plates, season vases, season perfume-jars, perfume-jars with Indian figures, jonquil vases with stag-head handles, ornamental vases with Chinese figures, jars with dog and rabbits, pigeon-house, perfume-pots, perfume-pots with boys and girls dancing, Venus at her toilet, on large vases, perfume-vases with three goats' heads, strawberry compotiers, crimson-and-gold tea-services, birds, lambs, sheep, dogs, calves, etc. Besides these, a variety of Cupids figured on the list : Cupid as a letter-carrier, booted and spurred, with a lamb, crying by an urn, forging hearts, etc. Boys were represented catching squirrels, bird-nesting, piping, with dogs, etc. Numbers of small seals were reproduced, such as lions, lambs, and cocks, prettily modelled and coloured.

This list is given at some length, because it may be useful in helping to identify pieces of Chelsea, and, when taken in conjunction with other characteristics, will leave the collector no room for doubt, even in the absence of the factory mark, generally an anchor in red or gold, or the Chelsea-Derby mark, the anchor combined with a script capital D. This last mark is usually taken to indicate the Derby-Chelsea or Chelsea-Derby period, from 1770 to 1784 ; probably it was used at Derby when Chelsea patterns were reproduced. The natural result followed the amalgamation ; the dominant style of Chelsea was modified by the Derby influence, the rococo forms disappeared in favour of simple outlines, and, generally, the decoration adopted was Derby *lapis-lazuli* blue,



WORCESTER VASE. ROYAL BLUE GROUND. ALCO
The Battle of Hasting and Death of Harold.

with subjects painted in compartments, and a very charming method of gilding in stripes.

The early catalogues of Duesbury illustrate this. For example, elegant Etruscan vases, enamelled in compartments with a figure of Shenston and fine blue ground striped with gold; caudle cups, covers, and stands enamelled with festoons of green husks, garland of coloured flowers, and fine blue-and-gold stripes, ewers with mask handles, classical figures in compartments with gold stripes, flower-pots, green and gold, finely painted in compartments with a landscape and figures. Some superb vases were produced, beautifully enamelled with classical figures and landscapes: often a figure was painted on one side and a landscape on the other. Thus we have the Three Graces and a landscape, Pomona and Prudence and a landscape, and so on, or Virtue on one side and Prudence on the other. The white unglazed porcelain of the Chelsea first period develops into the biscuit of the Duesbury period and culminates in Derby biscuit, which probably excels any other biscuit china ever produced, even Sèvres. Duesbury produced large and small groups and figures at Chelsea, such as the Three Virtues, and Jason and Medea before Diana; but these were inferior to Derby.

Chelsea Marks.—In the magnificent collection of Lady Charlotte Schreiber at the Victoria and Albert Museum there are groups and figures of supreme excellence. If Chelsea produced only these it would deserve to be ranked amongst the first factories of the world. It is of the greatest importance that the beginner, and even the expert, should know where to find the best examples of any ceramic art, because, however much one may read, it is not so educative as seeing and handling. Time spent with a definite object in a museum is time well spent. Now, upon the bases of nearly all the figures and groups mentioned, the anchor in gold may be found.

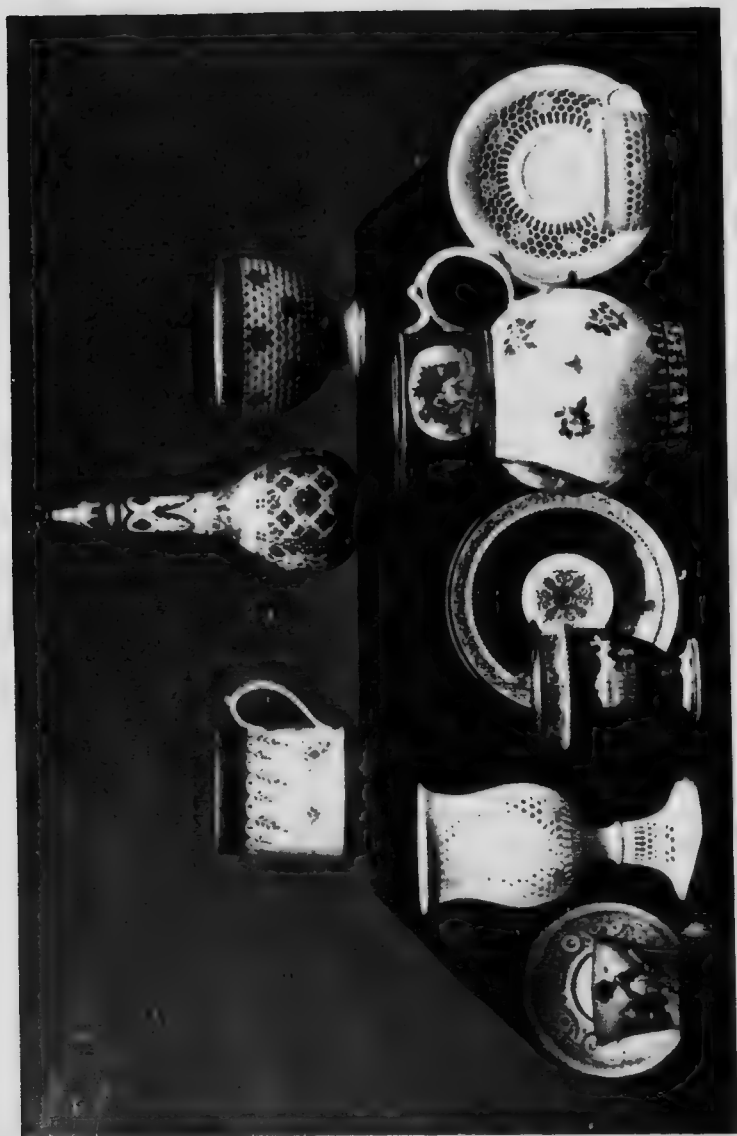
Oftentimes it is small, but careful inspection will reveal what may be taken as the factory mark. Why and exactly when it was adopted is not known. Two other factories, Venice and Sceaux, produced soft-paste porcelain and used the anchor as a mark. The Venetian mark was in gold, red, or blue. The Sceaux mark was painted in blue. Many of the early Chelsea and Bow pieces were unmarked, and much controversy has taken place regarding some of the marks found upon early pieces. The incised triangle (1) was con-



CHelsea EARLY MARKS—1745-50.

sidered a Bow mark, but the goat-and-bee jug had the incised triangle and Chelsea. Both factories made similar figures, and, after all, it may be left to the taste of the collector to assign these doubtful pieces to either Bow or Chelsea, remembering that in either case the incised triangle is a very early, probably the

earliest, mark. The marks (2) and (3) are also claimed by Bow and Chelsea. That brings us to the first Chelsea anchor, a raised anchor upon an embossed oval (4). It is in the highest degree imperative that the collector should regard the mark, especially the gold anchor, as only one element in identifying Old Chelsea. Beautiful models are produced, with the typical figures and *bocages*, absolutely true to pattern, and these are not at all rare. *Caveat emptor!* They are hard paste, the gold anchor is a forgery; but some dealers even grind out the gold anchor, and submit the pieces to the purchaser without a guarantee. Expensive articles should always be accom-



WORCESTER. PERIOD 1825-50—PERFORATED AND PAINTED EXAMPLES OF CHAMBERLAIN'S WORK.

panied by a guarantee, which should be required from the dealer.

Other Marks.--

The mark alone is scarcely to be depended upon as an evidence of age, because, in the same set, such early marks as the raised anchor and the plain anchor, drawn in red, are to be found. It appears difficult to decide which is the older, so consideration must be given to the workmanship, for later specimens which have elaborate decoration may have the mark embossed, or in red or gold. Now, the gold anchor, though not an absolute mark of the best porcelain, is found on nearly



THE ANCHOR MARKS.

every one of the fine figures of Lady Charlotte Schreiber's collection at South Kensington. It may well be that where

gold is used in the decoration the gold anchor was the mark, and that any colour, not only red, but whatever was used for decoration, was applied as the mark. As the colour of the mark in the earlier pieces seems to have been varied at the will of the workman, so does the mark itself. In the list will be seen varieties of form and many combinations, some of which, marked (B), are claimed by the Bow factory; but in the absence of evidence, as has been said, the collector "pays his money" for the rare piece of china, and "takes his choice," whether he assigns it to Chelsea or Bow. Without doubt, the anchor is the true Chelsea mark, whether in gold, red, blue, or brown; but even in those early days marks and models were copied, and many examples of so-called Chelsea are English imitations. When William Duesbury purchased the Chelsea Works in 1769, he used the anchor with a script D in gold. Two examples are given, but the crown over the D and the crown over the anchor were also used from 1773 to 1784 to commemorate the visit of the King and Queen. In 1784 the final transfer to Derby took place, but there is no evidence that these marks were at once discarded. It is interesting to note that Sceaux (Seine) and Venice used the anchor as a factory mark. The list itself needs no further explanation.

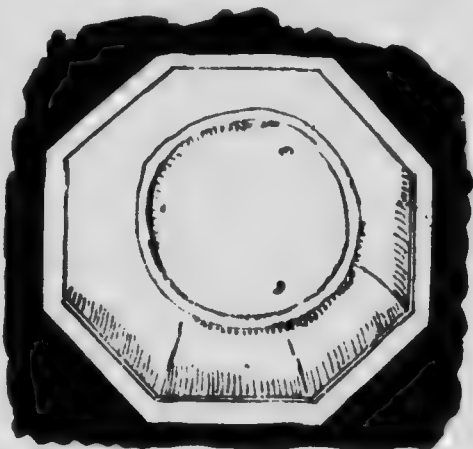
How to Identify Old Chelsea.—The octagonal plate in the illustration will serve very well as a typical specimen of the first period of Chelsea. It is unmarked, but to the connoisseur it is marked all over—paste, glaze, and spur-marks.

The Paste.—The paste is white, nearly cream-coloured—in fact, separated milk gives exactly the same tint. In the paste are a number of tiny black flecks or spots, which are evident to the touch when the fingers are passed over it. The paste is soft and easily cut with a file; so soft is it that scarcely a mark is made if the finger-nail is rubbed on it.



CHIEF-CLERK FIGURE OF LORD CHANCELLOR CAMDEN.

The base-rim has been ground, and feels soft and smooth. The body is thick and comparatively heavy, and it is chipped with ease—that is, if you dig a knife into it with some force, chips will fly off in flakes. When held up to a strong transmitted light several translucent spots, called moons, are seen; in ordinary light it is opaque. The moons are caused by the use of glassy materials in the paste, or by the imperfect grinding and mixing of these materials. Very great care was necessary in the firing in the kiln, because owing to the fusible nature of the paste, it was apt to be melted, and therefore shapeless. These defects were remedied by experience and time, yet even the very finest Chelsea dishes, with lovely paintings of exotic birds, are heavy and opaque, except in their thinnest parts, and, as may be seen at South Ken-



CHELSEA PLATE SHOWING SPUR MARKS.

sington, many fine dishes have long cracks in the glaze.

The Glaze.—The glaze of Chelsea china is soft and easily scratched with a file or the sharp point of a knife. It resembles thin, milky glass, showing numerous abrasions where it has been rubbed against some harder substance; this is noticeable on the angular parts. On the glaze are the black, or rather dark, specks where the paste penetrates through the glaze, which shows also a number of tiny pits, as if the glaze has sunk into depressions in the paste produced by firing. Like much of the Early Chelsea, the decoration is copied from

Chinese porcelain. The colours are enamelled in red, blue, and green, touched with matt gold and slightly pencilled in black. The spur-marks on the base are three in number, and they show how the dish was supported in the kiln. These marks are to be found on the bases of nearly every piece of Chelsea—cups, saucers, plates, dishes. So much, then, for a careful examination of a typical early specimen. Later, as the paste was improved it lost its liability to warp when refired at a lower temperature, and thus allowed enamel colours, again in imitation of the Chinese, to be effectively used to produce the richest effects. The Chinese powdered-blue, mazarine-blue, apple-green, and many other coloured grounds were copied, with compartments or reserves left white, and then beautifully painted in colours with figures, landscapes, classical subjects, flowers, and birds. Chelsea produced an exquisite claret-coloured ground, and also very beautiful mazarine blue, pea-green, and turquoise. The latter vases offered a marked contrast to the earlier simpler forms and decorations, being richly, even gorgeously, coloured, heavily gilt, and having most elaborate rococo designs. In fact, Chelsea fell successively under the influence of China, Dresden, Sèvres, and the so-called classical revival, and the indication of age is more or less accurately given by the design arranged in this order. In every stage, however, the enamels, being on a soft, artificial body, sink in and become incorporated with the glaze, deriving therefrom a beauty and durability all their own. From 1759 similar changes in colour and gilding took place in the other productions of the factory, in the tea and other services, and, above all, in the figures. The notable collection at South Kensington shows the excellence of Chelsea figure-modelling, and still more of decoration. Were Nollekens, Bacon, Roubiliac, the modellers? Were Boreman and Wollams the painters, at

5s. 3d. and 4s. 6d. a day respectively? The answers are in the affirmative. Boyer and Barton are frequently given in the weekly bills as modellers at 3s. 6d. a day each. Did they model any of the exquisite figures and *bocages* which are the *chefs-d'œuvre* of ceramic art, or did they come later? Unfortunately, no definite information can be furnished on these points, yet the Chelsea figures will remain as a memorial of the work of Sprimont and Duesbury, and also as the *beau idéal* of the Continental orger. How can these forgeries be detected? The model is right, and the gold anchor.

"Thumb-Marks."—

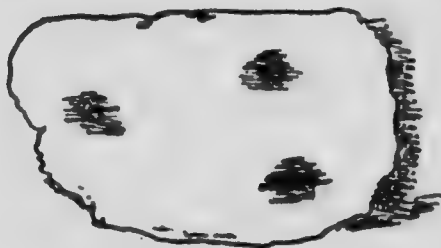
In the illustration of the Chelsea dish which was critically examined reference was made to spur-marks. On the base of figures there are other marks, called "thumb-marks," made during the burning in the kiln.

Where each of the pieces came into contact with the support, usually a tripod, it was robbed of its glaze on those spots, so that there are three unglazed marks on the base about the size of the tip of the little finger (in small figures). On larger



CHELSEA FIGURE HAVING THUMB-MARKS ON THE BASE.

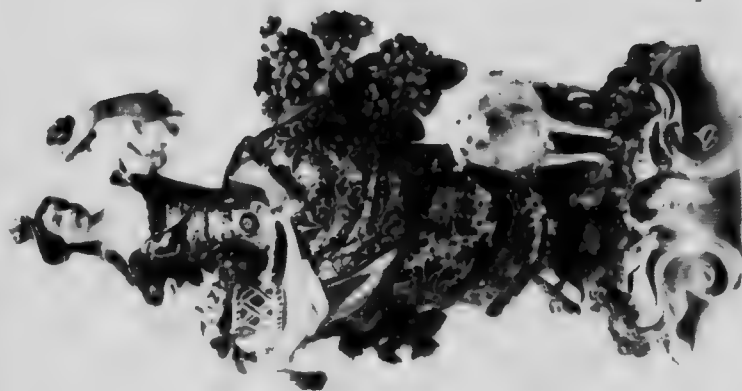
figures the marks are larger because the supports were, and they become veritable "thumb-marks." The forgeries are hard paste, and though, as before mentioned, the anchor may be ground out and the thumb-marks ground in, the paste is entirely different. Chelsea is soft paste always, but it has varying degrees of softness—more, perhaps, than any other factory. The heavy, thick, early paste of the first period was easily chipped, could not be re-baked, and the figures made were usually white. The lighter, but still non-homogeneous body of the second period probably saw the developments of coloured Chelsea figures; but it was



BASE OF THE CHELSEA FIGURE, SHOWING
THREE THUMB-MARKS.

only in the third period, when the paste became white, free from imperfections such as the black specks referred to before, that that excellence was reached which made the Chelsea factory famous

whilst the high standard lasted. Again, in the early figures the forms were comparatively simple, and the gilding slight. The colours used were much less brilliant than they were later. The gold anchor seems to indicate gilding more than anything else, for it is seldom found upon figures which are not more or less lavishly gilt. In the sale catalogues of 1754 and 1759 slight reference is made to figures, but in 1769 we find that "a variety of figures," very large and curious groups, particularly two groups of "Roman Charity," are given in the advertisement. Generally, then, the early figures were mostly white, then slight colours and little gilt were applied, and from 1759 to 1769, the end of Sprimont's



CHELSEA FIGURES OF THE

connection with the factory, also. 1770 to 1784, Duesbury's Derby-Chelsea or Chelsea period, Chelsea figures reached their perfection. For a while, the period 1759 to 1769 produced the finest figures made, especially portrait statuettes, modelled, amongst others, by Nollekens, the father of the sculptor. Roubiliac and Bacon, the sculptors, were employed as modellers, but many of the figures and groups were copied direct from the Meissen (Dresden) models of Kändler and Acier. Examples of these copies may be seen in the British Museum. So Chelsea copied Meissen, and used the gold anchor mark. Meissen now copies Chelsea, and uses the gold anchor mark. The difficulties of the collector are increased by the fact that when the public demands an article it must have it; if the article is not immediately forthcoming it will be, so that a regular system prevails of supplying the public with exactly what it wants, whether it is Worcester, or Chelsea, or Oriental. It can be made!

The success of the Derby china was the chief cause of the closing of the Chelsea works, but from 1770 to 1784 Chelsea still produced remarkable groups, figures, vases, and services. The following are generally identified with this period: King George II.; Shakespeare, in biscuit on a blue-and-gold pedestal; the Three Graces and two Cupids, in biscuit; Milton, in biscuit; group of four Cupids; a pair, Mars and Venus; a pair, Bacchus and Ariadne. Other and smaller figures of lambs, sheep, dogs, cows, calves, deer, etc., with or without *bocages*, were of the same date as the statuettes, resembling Derby very closely, with the pretty but intricate lace decoration.

Vases of this Period.—Amongst the vases of this period are some of those painted in compartments, with landscapes on one side and classical figures on the other. Such were Venus and Adonis, Æneas meeting Venus before he entered Carthage, the Three Graces. These vases were richly decor-

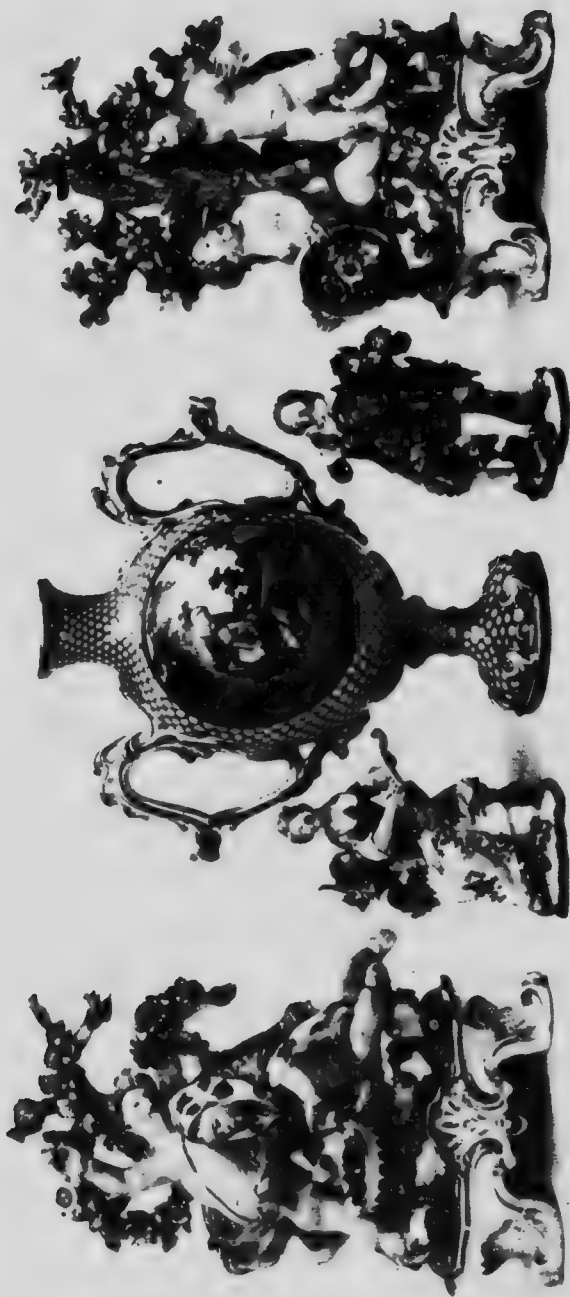
ated with burnished gold, usually in stripes, though some had fine coloured grounds. The gold stripes were a very



OLD CHELSEA.

favourite form of decoration, and this fact should be noted as being an indication of Chelsea-Derby.

The Sèvres Influence.—The services showed the Sèvres influence predominant; in fact, the catalogues note "the



CHINESE. RARE FIGURES AND A FINE VASE.

very beautiful Sève pattern," or " the elegant Sève pattern." The ornamentation closely follows the French designs, which display the rose surrounded by a fine mosaic border with rich gold chasing. Other pieces had flowers painted *au naturel*, with festoons of green husks ; though now and then the flowers are painted in green. In general style and shape the classical Derby ideal gradually prevailed ; Derby blue, gold and coloured stripes, biscuit flowers, masks, and medallions all indicate the last period of Chelsea.

Sale Values of Old Chelsea.—Where is now the celebrated pair of large octagon vases, two feet high, decorated with natural flowers, finely enamelled with chased and burnished gold, and painted with a female votary of Bacchus, and Innocence washing her hands at an altar ? This must have been a masterpiece. What would be its value at the present time ? The whole of an issue of a newspaper could be nearly filled with lists showing the high value set upon Chelsea.

Extraordinary sums have been paid for really fine pieces, which will always command good prices. The difficulty is to find them, not to sell them, and the dealers will tell you that good Old Chelsea sells itself. Without falling into a common error that a fine specimen is a gold-mine, it is well to know something about the values, which are more relative than intrinsic. Take, for example, vases. A pair of dark-blue ground, masks of Satyrs forming handles, openwork foliage feet, gilt and painted with butterflies and vines, £65 ; another pair with covers, formed of three figures supporting a vase in relief, raised flower decoration, £15 ; another pair, dark-blue ground, Satyr's head handles, painted with insets and foliage, vine-branches in high relief, gilt, £33 10s.

Groups.—" Time Clipping the Wings of Cupid " on base, decorations in relief, £5 15s. 6d. ; pair, children, on bases, with raised flower ornamentation, £22 1s. ; shepherd and

shepherdess with baskets of flowers, £8 18s. 6d. ; ditto, with lambs and dogs, £32 10s. Figures, Milton, £5 5s. ; sportsman with dogs and bagpipe, flowers raised in relief, £16 5s. 6d. ; Shylock, £8 ; boy with gun and dog, and another boy holding a flower, £1 17s. 6d. ; boy with flowers, on white-and-gold scroll base, with a girl to pair, £11 ; boy with dog, and girl disarming Cupid, encrusted in flowers, £28.



A GROUP OF CHELSEA BIRDS.

Dishes.—One oval dish, on ground, compartments painted with birds, £7 15s. ; one round, dark-blue ground, gilt, with birds and insects in centre, flower border, £16 16s. ; one oval, fluted, painted with bouquets and sprays of coloured flowers, £5 ; three oval, leaf-shaped, painted with birds, butterflies, and trees, with another nearly similar, £5 15s. 6d. At the present moment Chelsea is in demand. All these would fetch much more than the prices given. Just one



CHITSEA GROUP: I. — GAIUS AND TULL WITH HARLEQUIN.
 The group is the "Magnifico".

more example to specially illustrate the use of transfer-printing at Chelsea: £4 was paid for a dessert-service printed and enamelled in green and blue, having vine-leaves and grapes on the border raised in white.

Furnished by the Transfer.—The delicate outline only is furnished by the transfer, whilst the colour is applied by hand. A similar decoration was noted on Worcester. There was no necessity to send to Liverpool, where Sadler discovered the process of transfer-printing about 1750, because the Battersea Enamel Works at York House used the process some four or five years later, and the neighbouring potteries, such as Chelsea and Bow, were able to avail themselves of the nearer facilities. Finally, the collector having familiarised himself with the Chelsea style of decoration, must not be misled by it. Other factories copied Chelsea, and a similar decoration has been found on white Oriental porcelain, which could easily withstand the comparatively low temperature of the Chelsea kilns after being painted. Study well the fine Old Chelsea in the museums, and you should bear in mind that bits of Old Chelsea can be still found by those who know. But beware, forgeries abound—forgeries of snuff-boxes, of smelling-bottles and trinkets for watches, some of them mounted in gold. The snuff-box illustrated is from the Schreiber Collection.



CHELSEA SNUFF-BOX.

CHAPTER VI

BOW

THE date of the establishment of the Bow Porcelain Works is not well known, but is usually given as 1730. The patent secured by Edward Heylyn, or Heyleyn, a local merchant, and Thomas Frye, a well-known painter, is dated December 6th, 1744, and a later patent by Frye, November 17th, 1749, so that it is probable that Bow and Chelsea were almost co-existent. The patent was for a new method of manufacturing a certain material, whereby a ware might be made of the same nature and kind, and equal to, if not exceeding in goodness and beauty, china and porcelain ware imported from abroad. This importation must have been from China and Japan. The merchants, and even the sailors, realised the immense superiority of Oriental porcelain over anything of the kind produced in Europe, though this does not traverse the fact that porcelain was imported from Germany in increasing quantities as the years went on; but during the Augustus Rex period, 1709-1726, Böttcher's discovery of hard porcelain was only emerging from the experimental stage.

A Porcelain Punch-Bowl.—The Bow factory has left evidence of its progress in 1760 in the shape of a porcelain punch-bowl, 9 in. wide, painted by T. Craft in "the old Japan taste." This is in the British Museum. From a statement on the cover of the box containing the bowl we learn that "the above factory was carried on many years under the firm



CHELSEA. TYPICAL FIGURES AND VASES.

of Messrs. Crowther and Weatherby, whose names are known almost all over the world. They employed about three hundred persons—about ninety painters (of whom I was one) and about two hundred turners, throwers, etc., were employed under one roof." We shall say something more about this later, when we come to the sale of the works to the firm mentioned by Thomas Craft in 1750.

Early Bow.—Early Bow was very like Early Chelsea, glossy in texture, practically glass, which carried more or less white clay—unaker—which was mixed with it. In other words, Bow was an artificial porcelain, soft paste, with a glaze made from red-lead, nitre, and sand in varied proportions. The colours used in the under-glaze decoration were, first, a blue, to imitate the Oriental style,



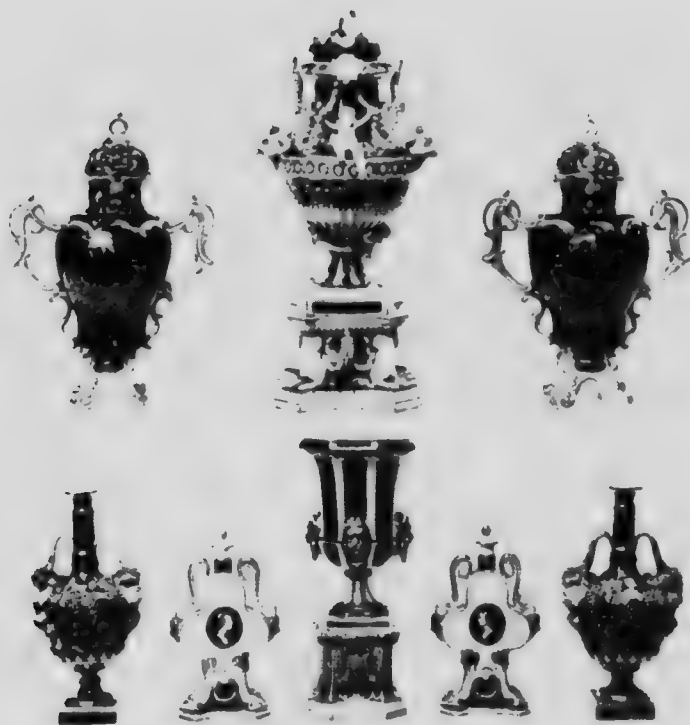
BOW PATTERN, FROM THE ORIENTAL.

then enamel colours, next the painting of figures, landscapes, and flowers, which were often set out in reserved compartments, which were left white for the purposes of such decoration. Solon himself, the greatest ceramic artist of our time, gives it as his expert opinion that much credit is wrongly given to the early manufacturer of porcelain for certain vivid and intense effects in the colours employed by him. He holds that when the nature and composition of the paste or body and of the glaze have been determined, the enamel colours are simply purchased ready-made from the enameller or chemist.

The Zaffer, or Zapher.—For example, the zaffer or zapher, which gave the blue colour under the glaze, was simply cobalt, mixed with three times its weight of glass, and ground very fine before being used by the china-painter. In this relation we note that in China the blue under-glaze, owing to the failure of the supply of cobalt, became sometimes of inferior quality, and at another time a very superior blue pigment was used, again a cobalt blue. Large quantities of blue-painted ware were manufactured at Bow, and sold at cheap rates for ordinary household use. The blue was in the early days the only colour which would stand the intense heat of the firing in the kiln, *au grand feu*, but, again, owing to the blue being applied to a soft paste, a certain loss of sharpness and outline definition occurred, which was referred to in Worcester.

How to Recognise White-and-Blue Bow.—The blue applied in decoration to Bow china is always under the glaze, and the designs are painted on the biscuit, so that when the piece was dipped into the glaze before its final firing the blue almost invariably ran, so that the glaze acquired a very slight bluish tinge. In fact, we might go further and say that Bow glaze has this bluish tinge as a characteristic. The other colours and the gold were applied over the glaze by painters and gilders. Then the china is baked again in a kiln at a much lower temperature. It follows that, whilst these enamel colours and the gold gradually get rubbed off by use, the blue, being under the glaze, is only affected when the glaze itself is destroyed, so that practically the blue is imperishable.

The Patterns or Designs.—The patterns or designs on Old Bow are principally of Chinese landscapes, flowers, such as the hawthorn, chrysanthemum, and peony, as shown in the illustrations. These and others, such as hanging branches



CHELSEA, EXCEPT THE MIDDLE VASE ABOVE WHICH IS DEEPLY CHELSEA.

of willow-leaves, were in the early pieces always painted with a brush. On examining any collection the observer will not fail to notice that amongst the earliest productions were many examples in plain milky white, with raised or embossed white flowers, directly imitating *blanc de Chine*. Early figures were white with good modelling, as tested by the fine work in the faces and hands. Other patterns in blue included sprig decoration in various styles. By a sprig is meant a small twig, shoot, or spray of leaves and flowers, and the term "sprigged" is constantly used in the various descriptions of ware made at the Bow factory. Hence we have bud sprigs, sprigged tea-sets and dinner-



BOW PATTERNS, FROM THE ORIENTAL.

services, Dresden sprigs, partridge services, dragon services, Newark pattern, and dolphin pickle-stands, all in blue.

The Embossed Flowers in White.—The embossed flowers in white were another form of sprig decoration which was

not confined to Bow, but was common to early Saint-Cloud, Chantilly, and Dresden. The pattern was moulded—that is, the mould was filled with the body or paste in its soft state, then the mould was pressed against the object or piece to be decorated, and by the aid of a thin paste or slip the moulded ornament was so attached as to form an integral part of it, showing no mark of joining. This process took place before the baking in the kiln.

The Bow works were acquired, as before noted, by Weatherby & Crowther in 1750. At this time the factory was named New Canton. There are a few specimens which bear the inscription, "Made at New Canton"—see the inkpot in the illustration. The account-books of the firm from 1750 to 1755, and the memoranda of John Bowcocke, the manager, in or about 1756, give a fund of information as to the objects that were manufactured and of the current prices for which they were sold, besides being useful for the purposes of identification by the collector.

Original Prices of Bow China.—Such specimens as "sprigged salad-bowls" for 12s. were not dear. Other pieces were sold at the same reasonable prices: sprigged boats, 6s. a pair; cooks, 2s. each; two harlequins, 7s.; gentleman and lady, 9s.; pair of boy and girl, small fiddler and companion, tambourines, octagon partridge plates—which we should term quail-pattern—vine-leaf milkpots, white boards, upright pint mugs painted with a fine landscape pattern, enamelled partridge coffee-pots, 9s. each; white men with salt-boxes, mustard and cream ladles with small bowls (boles) and long handles, enamelled roses, green leaf candlesticks and white ditto, white branch candlesticks, enamelled pierrots (peros), at 6s. each; shepherds, 7s.; shepherdess, 9s.; pair Dutch dancers, 9s.; boy and girl, 12s.; Paris cries, 6s.; woman with chicken, 7s.; bucks and does,



EARLY CHELSEA GROUP. 1755.

R

sets of blue teas (probably four pieces), 2s. 10d. ; also printed teas ; two sprigged and enamelled dessert (dishes), 15s. ; dolphin pickle-stand, 5s. ; white basin and cover, 3s. ; blue printed mugs, 5s. ; cock plates after the Chinese style, coloured squirrels, knife-handles, Dresden flowers, etc.

The annual accounts of the Porcelain Company's trade for the year 1754 show the total sales, including book debts, to be no less a sum than £18,115 ! The steady increase of the business is shown by the fact that the output was nearly doubled in five years, 1750-1755. This opens a speculative thought, that either Bow was largely used for domestic purposes, and so had but a short life, or that many pieces of Bow are classified under other factories.



BOW INKPOT.

The Early Specimens of Bow.—The early specimens of Bow were often distorted, spotted, crazed, and very nearly spoiled in the firing, but this was during the more or less experimental stage of the manufacture. Neither Heylyn nor Frye were potters ; indeed, they had to procure their workmen

from Staffordshire. In 1753 the *Birmingham Gazette* advertised: "This is to give notice to all potters in the blue-and-white potting way, and enamellers on china ware, that by applying at the counting-house at the china works near Bow they may meet with employment and proper encouragement according to their merit; likewise painters brought up in the snuffbox way, japanning, fan-painting, &c., may have an opportunity of trial, wherein if they succeed they shall have due encouragement. N.B.—At the same house a person is wanted who can model small figures in clay neatly."

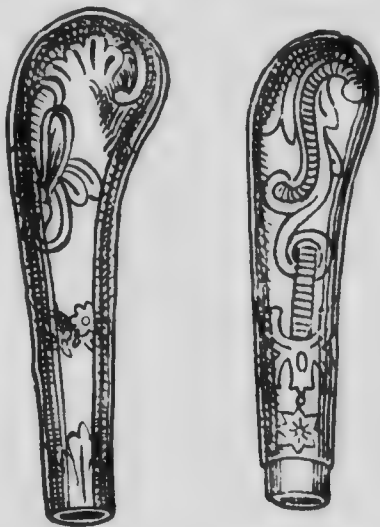
The Bow China Warehouse.—In the same year the Bow China Warehouse was opened, near the Royal Exchange, in Cornhill, London, with a back-door facing the bank. In 1762, Weatherby, one of the partners, died, and next year John Crowther, of Cornhill, china-man, became bankrupt, and all of the stock was sold by auction, curious figures, girandoles, branches for chimney-pieces, finely decorated with figures and flowers, knife and fork handles (*see illustration*), dishes, compotiers, dessert-services, with the fine old partridge and wheatsheaf patterns, etc. Crowther, however, continued the Bow Works, and after a time opened another warehouse in St. Paul's Churchyard; but Bow had failed, as Chelsea did, to satisfy public taste, which was turned towards Derby, and in 1775 the entire stock, including moulds, tools, and machinery, was sold to William Duesbury, who removed them, next year, to Derby. Betew, a dealer in curiosities, in Old Compton Street, speaking to Nollekens, the sculptor, *circa* 1780, says: "There were some clever men who modelled for the Bow concern, and they produced several spirited figures: Quin in *Falstaff*; Garrick in *Richard*; Frederick, Duke of Cumberland, striding triumphantly over the Pretender, who is begging quarter of him; John Wilkes,



CHELSEA GROUP; WINTER AND SUMMER. BY ROUBILIAC.

and so forth." Nollekens replies : " Mr. Moser, who was keeper of our academy, modelled several things for them."

Characteristics of Old Bow.—Certainly, some of the Bow figures were very fine, though they differed from Chelsea in having less gilding and a peculiar slight bluish tint in the glaze, to which notice has been previously drawn. Opinions differ with regard to the body of Bow porcelain. Jewitt says : " The Bow paste is exceedingly hard, and the fracture very close and compact ; consequently the pieces, as a rule, are very heavy for their size, but many of the cups and saucers are almost of eggshell thickness. The paste is white, and only moderately hard. In ordinary light the cup is perfectly opaque, but with a strong transmitted light the upper part of the cup and the bottom are translucent. The same feature may be noted in many pieces of Old Bow ; the opacity is due to its thickness."



BOW KNIFE-HANDLES.

The Glaze.—The glaze is thick, and appears to have dripped down on the pieces before they were fired, so that, though the bases were ground down, there is a certain unevenness which can be plainly felt on the base inside the rim. Similarly, on the figure the glaze is smooth, but thick in parts, especially towards the base. On the cup the sharpness of the embossed sprigged work is considerably

modified by the thickness of the glaze, which fills up, though it does not bury, the pattern. On both there are tiny black spots, due to smoke, or to the incomplete combustion of the wood which was used for firing. Hence, John Bowcocke's note that "All handled chocolates and coffees and handled teas are to be burnt with covers," which meant that they were to be so enclosed as to prevent discoloration. Another note by the same hand bears on this point: "Observe in the burning of the biscuit ware that dishes and plates should be burnt in new cases, and only one in each case, as when two are burnt in one another it is certain that one is always bad."

Interesting Relics.—In 1867 excavations were made for some public works on the site of the old Bow factory, and a great quantity of broken fragments, of old biscuit, old painted blue, and a very few with green leaves and lake flowers, were discovered. These broken bits were of considerable interest because they helped to verify the products of the works, and to identify, not only the paste and glaze, but, in a degree, the decoration. A large number of broken saggars, or cases of baked earthenware used to contain the china and to protect it from the flame and ashes of the kiln, were also found.

The Decoration on Old Bow.—Some connoisseurs are of the opinion that the embossed decoration on Old Bow is so entirely charming and so nearly perfect as to excel all other ornamentation, and also that the brown-edged services for household use, with the partridge or quail pattern, are also superior to any services having a similar pattern, such as the Oriental. Whether this is so or not is debatable. This much is true, that genuine pieces of Bow are much sought after and command high prices. The colour painting or enamelling over the glaze with red and green, and, later,

with yellow and blue, and also the gilding, are decidedly quieter in tone than Chelsea. In the absence of other guiding marks it is worthy of note that in Early Bow pieces the gold was matt, not burnished. It may be remarked that at the back of many of the figures, near the base, a square hole has been pierced before glazing, for the purpose of receiving a metal stem supporting nozzles for candles. As this square hole is said to be never found on similar Chelsea pieces, it has come to be regarded as a distinctive feature of Old Bow figures. An inspection of the specimens in the London museums will illustrate and enforce these facts.



CHELSEA. KITTY CLIVE AS "THE FINE LADY" IN GARRICK'S PLAY, "LETHE."

When, however, we look for guidance in the white statuettes, such as Kitty Clive as "The Fine Lady," and the companion figure, Woodward, the actor, as "The Fine Gentleman," we find divided counsels. Bow or Chelsea—which? The answer is to be found in the tinge of the white. Chelsea has the warmer cream-colour glaze. Then,

again, "The Marquis of Granby," "John Wilkes," "General Wolfe," and others have claimants from both factories, and may have been made in both; but there is no doubt that Bow produced fine figures. Such evidence as that of Betow, the dealer, in Old Compton Street, given about 1780, cannot be ignored, and he definitely stated to Nollekens, the sculptor, that they were made at Bow.

The Note-Book of John Bowcocke.—The entries in the note-book of John Bowcocke, before mentioned, make it evident that transfer-printing was used as a form of decoration at Bow. It would be interesting to know why the statement that this transfer printing was done by Sadler, of Liverpool, should ever have been made. Horace Walpole, in 1755, speaks of the Battersea transfer-printing as being done there with copper-plates, and no reasonable doubt can be entertained that the Bowcocke entries—"one pint printed mug, one half-pint ditto, a set compleat of the second printed teas"—refer to the process in vogue at Battersea, which would be the same for china as for enamel. It is easy to imagine a Battersea workman going to the Bow factory for such work, or even Bow china being sent to Battersea for decoration; but, Liverpool—never!

Bow Marks.—In the list given, those marks which are indicated by "C." are equally claimed by Chelsea, so that what has been stated previously must be the deciding factors. The mark with "Br." has been found on Bristol, painted in blue landscapes with embossed flowers and birds. The difference between the hard porcelain of Bristol and the soft of Bow will more easily be determined. The two marks with "Scr." are scratched in the paste or painted in black. Cups, saucers, salt-cellars, butter-boats, and other small pieces were sometimes marked with variation of the arrow and circle. The mark with "L H" over it is Longton Hall, and not



CHELSEA L. C. C. V. L. R. A. R. E. L. A. S. C. A. N. C. H. O. M. A. I.
O. L. L. E. N. T. A. B. U. L. A. O. F. S. E. A. I. A.

Bow at all. The monogram of T. Frye will be recognised—T with F reversed, or F alone. He was not only one of the first proprietors of the works, but also a painter and mezzotint engraver, whose engravings are marked by his monogram. His two daughters were china-painters at Bow, and one of them, Mrs. Willcox, was in 1759 employed by Josiah Wedgwood. Tebo was a modeller, and some specimens with his mark are ascribed to Bristol. This is not unlikely, for many of the old china painters and modellers were migratory, and there seems to be no reason why Tebo should not have worked at both factories. Generally speaking, whilst



BOW MARKS.

Chelsea had a factory mark—the anchor—Bow had none. The anchor-and-dagger mark, varying in size and in shape, is commonly assigned to Bow, having been frequently found on specimens bearing every characteristic of that factory.

Just recently I saw two beautiful Bow figures with this mark in red.

The Value of Bow China.—In giving examples of prices given for old china it would be easy to enlarge on a few extraordinary sums paid for elaborate pieces. A pair of Bow figures, at the MacLaren sale, were sold for £400; but such figures and prices are as rare as the prices for Chelsea at Lord H. Thynne's sale, where one pair of vases with dark-blue ground and figure-subjects fetched £3.255, and four mottled crimson vases, painted with "The Seasons" and "The Elements," £5,400. However, to the collector comes the consolation that old china is rising still in value, and such is the eagerness displayed that a veritable campaign of hunting after it has begun. Recently, a Bow figure, with the dagger-and-anchor mark, shown in the list as being also claimed by Chelsea, sold for £55, whereas a few years ago a figure similar in design, "The Thames Waterman"—only realised £5, and the "e" jug only £3 3s.; whilst £3 5s. was paid for a figure—a Lady with a basket of flowers. To-day such prices would be doubled. When Bow pieces of undoubted authenticity with regard to mark, decoration, and paste are offered for sale, the competition for them is always keen. A dealer whom I know had secured four very good Chelsea figures and one Bow group. Amongst his clients was a lady, an expert, and a keen collector, but of limited means. She could not buy the lot, but she went home happy in the possession of the Bow group—a goat and two cupids. What would be paid now for a teapot, two tea and two coffee cups, and three oval cups, all embossed with the hawthorn-sprig decoration? If in good condition, a cup is now worth £1, yet the lot was formerly sold for £1 10s., and that sale was a few, very few, years ago.

Bow Figures.—"The Four Seasons," £36; Neptune, on



BOW. SERVING MAN AND MAID. RARE.

a base, decorated with shells, £12 ; a Drummer and a Piper, a pair, £48 ; "Flora," £10 ; a Boy and a Girl, with bird and dog, a pair, £10 10s. ; Lion and Lioness, £10 10s. ; Boy and Girl, with fife and dog, a pair, £10 10s. ; America, one of four continents, £16 16s. ; Boy and Girl, a pair, in *bocages*, with nozzles for candles, £21 ; Boy and Girl, with bagpipes, dog, and flowers, a pair, £16 ; "The Four Elements," £34 ; Man and Woman, with pipe, tambourine, triangle, and raised flowers, £10 10s. ; Mars and Bellona, a group, £30 ; Chinaman, child, and monkey, in *bocages*, with companion group, £42 ; Harlequin and Lady, with hurdy-gurdy organ and bagpipes, seated under *bocages*, with nozzle for candle, £19 19s. ; Lady and Gentleman, with flowers and fruit, £38 ; another "Four Seasons," £35 ; Girl, with flowers in her lap, on a base with raised flowers, £15 15s. ; Parrots, a pair, perched on stumps, holding fruit, base with raised flowers, £33 ; Boy playing with a drum, gilt and raised flowers, modelled by Tebo, £16 16s.

Other Pieces.—Salt-cellars, a pair, painted with bunches of flowers, with raised shells, £10 ; candlesticks, a pair, with amorini, dogs, birds, and flowers, £7 ; cream-jug, flowers in relief, mark triangle impressed, £25 4s. ; inkstand, with sandbox, candlestick, and pentray, £17 ; vases, a set

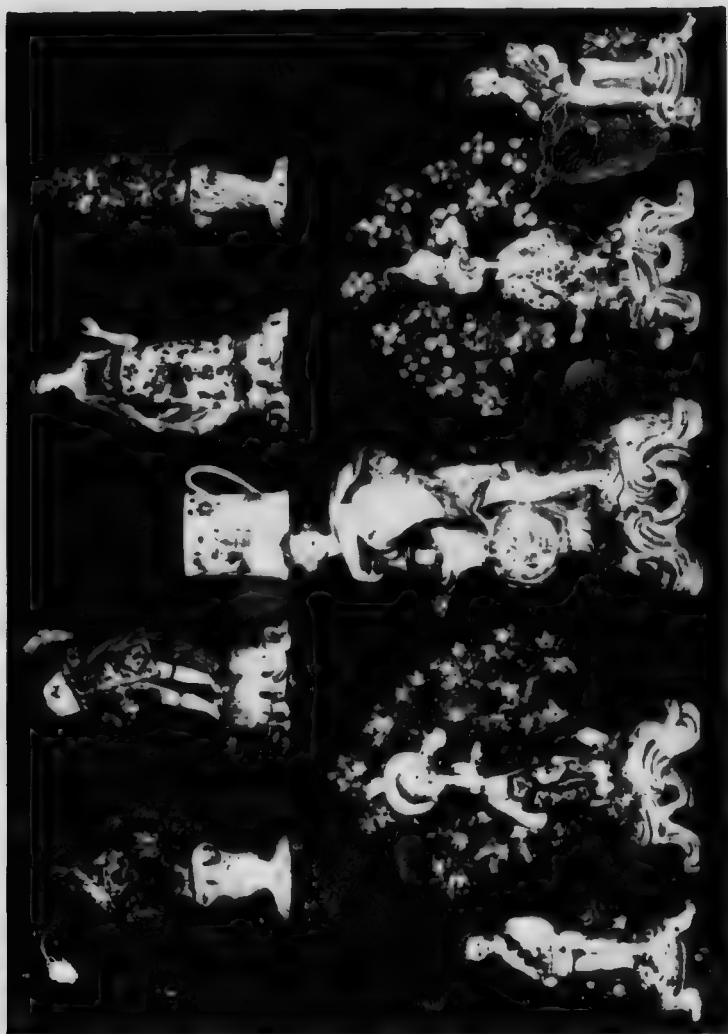


BOW—COLOURED AND GILT—GIRL
WITH PASTORELLA.

of three, painted with flowers and insects, mask handles, and raised flowers, £27; cream-jugs, two "Goat" and "Bee" (Chelsea?), £16 16s.

The last words on Bow are a quotation from the original specification, when Heyleyn and Frye took out their patent for its manufacture in 1744: "The material is an earth, the produce of the Chirokee nation in America, called by the natives unaker, the propertys of which are as follows, videlicet, to be very fixed, strongly resisting fire and menstrua, is extreamly white, tenacious, and glittering with mica. The manner of manufacturing the said material is as follows: Take unaker, and by washing separate the sand and mica from it, which is of no use; take pott ash, fern ash, pearl ash, kelp, or any other vegetable lixiviall salt, one part of sands, flints, pebbles, or any other stones of the vitrifying kind; one other part of these two principles form a glass in the usual manner of making glass, which when formed reduce to an impalpable powder. Then mix to one part of this powder two parts of the washed unaker, let them be well worked together until intimately mixed for one sort of ware; but you may vary the proportions of unaker and glass; videlicet, for some parts of porcelain you may use one-half unaker and the other half glass, and so in different proportions, till you come to four unaker and one glass."

Description of the Glaze.—Similarly the glaze is described: "Take unaker forty pounds, of the above glass ten pounds, mix and calcine them in a reverberatory; then reduce, and to each pound when reduced (to powder) add two pounds of the above glass, which must be ground fine in water, and left of a proper thickness for the ware to take up a sufficient quantity. When the vessells, ornaments, &c., are dry, put them into the kiln in cases, burn them with a clean wood fire, and when the glaze runs true lett out the



BOW. TYPICAL FIGURES, VASIS OF FLOWERS, AND A MUG.

fire, and it is done, but must not be taken out of the fire till it is thorough cold." This approximates to the description of artificial porcelain, soft paste, which is an artificial combination of various materials agglomerated and made translucent by the action of fire. Bow and Chelsea certainly began by using glass as a medium to hold more or less clay, and endless combinations of alkalies, lime, sands, marls, and other ingredients were used in the various early factories which sprang into existence within ten years—1745-1755.



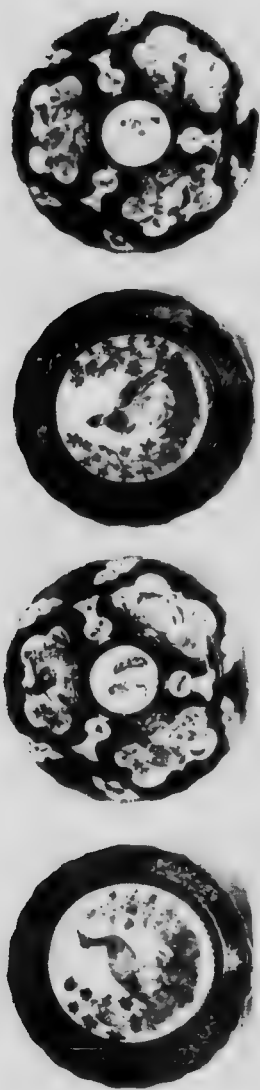
BOW DESSERT-DISH, PAINTED WITH THE ORIENTAL "QUAIL"
PATTERN.

CHAPTER VII

DERBY

WILLIAM DUESBURY, the founder of the Derby factory, was a native of Longton, Staffordshire. As with all of the early factories, some obscurity surrounds the date at which porcelain was made at Derby; about 1756 is usually accepted, though Bradbury states that "porcelain was produced in Derby soon after its introduction into Europe, and William Duesbury established his classic factory in the town in 1750." Further, Duesbury himself, in the note-books kept at his enamelling establishment in London from 1751 to 1753, mentions "Derby figgars." Pilkington, writing in 1789, says: "About forty years ago the manufacture of porcelain was begun by the late Mr. Duesbury. This ingenious artist brought it to such perfection as, in some respects, to equal the best foreign china. The ornamental part of the business was, at first, almost solely attended to, but, the foreign demand being much interrupted by the last war, the proprietor turned his thoughts to the manufacture of useful porcelain." Sampson Hancock, in "The Story of Old Crown Derby China," in 1894, gives evidence in the same direction. He remarks: "My grandfather was one of the first apprentices of William Duesbury, *more than* 150 years ago, and he died at the age of ninety-nine."

The First "Darby Figgars."—The honour of making the first "Darby figgars" must be given to Andrew Planché,



BOW PLATES PAINTED WITH FOUR BIRDS.



WORCESTER, EARLY NINETEENTH CENTURY—FIGHT AND BARR.

See the illustration of the large vase, page 57.

a number of small articles in porcelain, such as cats, dogs, sheep, lambs, etc. There were pottery works at Cock Pit Hill, Derby, from about 1720, first afterwards owned by John and Christopher Heath, bankers and property owners. Planché had no kiln, so his wares were burnt in a neighbouring pipemaker's oven.

Duesbury, who at one time had been toy-figure maker at Cock Pit Hill Works, entered into an agreement of partnership with John Heath and Planché, by which Heath was to

manage the concern by giving £1,000 into the business, "to be employed in common between them for the carrying on of the art of making china wares." A third of the profits was to be paid to Heath until the thousand



CUP AND SAUCER—DARK-BLUE
MARK: CHELSEA-DER

pounds were repaid. The remaining profit divided amongst the partners, "share and share alike." It is doubtful whether this agreement was ever carried out. Planché does not again appear, and the firm was known as "Duesbury and Heath." It was in 1750 that Duesbury returned to live at Derby, and from that time onward the history of the factory is quite clear. At first only small figures were made, with smelling-bottles and other small ornaments, but, gradually, yet surely, Derby china became popular, and the work extended until over seventy persons were employed.

Auction held in London.—Large consignments were

sent to London from the works on the Nottingham Road beyond St. Mary's Bridge. Then, in December, 1756, an auction was held in London by order of the Derby Porcelain Manufactory. A curious collection was submitted: Fine figures, jars, sauce-boats, services for desserts, and a great variety of other useful and ornamental porcelain after the finest Dresden models. Two interesting facts are gathered from this. The first shows that Derby rivalled the Chelsea and other early factories by adopting auction sales as a means of placing their goods before the public. The second indicates the adoption of the Dresden models, which accounts for the use of the crossed swords in blue as a mark on the early Derby figures. In these days we should possibly use a stronger term than "use," for the early Derby figure-makers were certainly close copyists of form, colour, decoration, and mark.

In 1758 the factory was enlarged, and the number of workmen increased. This was partly due to the acquisition of the Longton Hall factory by Duesbury, who seems to have been a keen business man, buying out his competitors whenever an opportunity arrived. Going on to 1763, we find that further large supplies were again forwarded to London for sale, and, as the prices were stated, comparisons can be made between then and now.

Objects Produced at Derby.—The following list will give a good idea of the objects produced at Derby at this period, and it may be noted that Derby runs in periods, which will be dealt with later: Figures—Large Britannias, 36s.; second-size Hussars, 12s.; large Pigeons, 7s.; small Rabbits, 2s.; Chickens, 2s.; large Quarters of the Globe (four figures), £2; Shakespeares, £2 2s.; Miltons, £2 2s.; Bucks on pedestals, 2s. 6d.; Jupiters, £3 8s.; Ledas, 36s.; Europas, 36s.; Bird-catchers, 12s. 6d.; second-size Boys, 1s. 6d.; small



BOW FIGURE--THE MARQUIS OF GRANBY.

Baskets, 2s. 6d. ; Mars, £3 8s. ; Inkstands, £2 2s. ; Minerva, the Muses, the Elements, Diana, Spanish Shepherd, etc., at similar small prices. The value to-day would be at least seven or eight times as great, and the collector of "Darby figgars" finds his work more difficult and more expensive, because of the general appreciation of the work of the old china modellers and artists, many of whom were men of talent, though some were tops who excelled in "the nice conduct of a clouded cane," and others illustrated "the black side of Bohemia."

Sale Prices from Early Catalogues.—

The firm now was known as the Derby China Company, and the figures given



DOUBLE-HANDLED CUP AND SAUCER—DARK-BLUE BORDER. MARK: DERBY-CHELSEA OR CHELSEA-DERBY.

as amongst its early productions continued to be made right onwards to 1848. From the histories of Chelsea and Bow we have gathered that in 1770 and 1776 respectively Duesbury bought up these works, with their plant, models, and moulds, etc., carried on the Chelsea works until 1784, when the stock and plant were removed to Derby. The eight years, 1776-1784, distinguished the Derby-Chelsea or Chelsea-Derby period, when similar objects were produced at Chelsea and Derby, both bearing the same mark. Besides the figures, various useful porcelain wares were produced which found much favour with the public. There were blue fluted (sauce) boats,

mosaic, sage-leaf, and fig-leaf boats of different sizes, caudle cups, blue strawberry-pots, octagon fruit-plates, vine-leaf plates, tea and coffee services, flower-vases, Chelsea jars, sheep, both standing and sitting, butter-tubs, honeycomb-jars, and pots, Chelsea and Dresden pattern candlesticks, roses, sunflowers, boys, bucks, jars, and beakers, etc.

Assumed the Entire Management.—Duesbury assumed the entire management, for in 1780 the Heaths failed in some financial crash, and the stock of the Derby Pot Works was sold by auction. Evidently the partnership between them had been previously dissolved; the capital advanced by Heath had been repaid, so that Duesbury was not involved. Such, indeed, was his success that he engaged the best artists he could secure, and in order to improve the modelling he engaged apprentices for that branch of the work, as well as for the painting and repairing. The increased output resulted in the opening of a London warehouse in Bedford Street, Covent Garden, for both Chelsea and Derby china, where an exhibition of beautiful and elaborate works commanded a ready and lucrative sale. Not only so, but auction sales took place at intervals, and in the later catalogues the sale price is attached to each article.

Catalogue of May, 1781.—A few examples from the catalogue of May, 1781, will show what was made, and the marked prices: Complete set of tea china, waved, shanked, enamelled with a border of green flowers and gold edge, £3 3s.; six French-shaped chocolate cups and saucers, enamelled with festoons of green husks and pink-and-gold border, 18s.; one small-size group, Music, in biscuit, £1 1s.; one pair of the Elements, groups—Air and Water—and four standing Seasons, in biscuit, £1 18s.; elegant Etruscan vase, enamelled in compartments, a dessert-service, enamelled with roses, festoons of green husks, and pink-and-gold border,

consisting of twenty-four plates, three large oblong compotiers, four round, two heart-shaped, and four small oblong ditto, and a pair of cream bowls, covers, stands, and spoons, £13 2s. 6d. ; an elegant Sève (Sèvres) pattern dessert-service, enamelled with roses and rich mosaic and gold border, having in addition to the pieces in the last service a large plate with a foot for the centre, £30 9s. ; one pair of beautiful oval jars, the figures representing Apollo and Agrippina lamenting over the ashes of Germanicus, £6 6s. ; one group of four Cupids, in biscuit, 37s. ; one beautiful figure of Shakespeare, in biscuit, and fine blue-and-gold pedestal, 21s. ; one pair Satyr-head drinking-mugs, enamelled and gilt, 8s., etc.

Jewitt remarks of these sale catalogues:

"I conceive nothing could more completely show the character of

the goods, ornamental as well as useful, which at that time were the staple productions of the Derby works. It cannot, I opine, but be of immense use to collectors in assisting them to correctly appropriate and date their examples." The next catalogue is of the year 1785—"China for Sale by the Candle at Mr. William Duesbury's Warehouse in Bedford Street, Covent Garden, at six of the clock in the afternoon." The



A FINE DERBY VASE. CROWN-DERBY
MARK IN GOLD.

selling prices were printed in the catalogue, but the prices realised were only about one-half of the printed ones. If space permitted, the whole of the catalogue could be given, with advantage to the collector of Old Derby. However, a few examples must suffice from the 198 lots submitted. Lot 1, a Tythe Pig group, one pair of large Gardeners, one pair of Jupiter and Juno, one pair of Harlequin and Columbine, and two pairs of Basket Boys, priced at £3 11s. The present value of this lot would be about £50, and there would be keen competition for it. Lot 4, a pair of large Singers, one pair of sitting Pipe and Guitar Figures, one pair of less ditto, one pair of Sporting Figures, and twelve Boys, £3 17s. The same price, about £50, could be secured for these pieces to-day.

More Derby Values.—The speciality of the Derby Works was the biscuit figures. The secret of their manufacture was discovered and sedulously preserved at the factory. Unglazed white figures of quite a different quality, simply the ordinary ware in the biscuit stage or state, are not uncommon, but the Derby biscuit was a finished production—fine, sharp, delicate, often exquisite in modelling, and very smooth and soft to the touch. In these qualities Derby figures have never been surpassed—scarcely ever have they been equalled, and then only by Sèvres. The same remarks apply to the gold and the blue decoration, which were brought to a high state of excellence in lustre and beauty. This "deeply, darkly, beautifully blue" was a miracle of colour, here again only rivalled by the celebrated *bleu de Roi* of Sèvres. But to return to the list a few more samples will be helpful. Figures: Two Cupid groups, one pair Bacchus and Ariadne, one pair of pheasant figures, and twelve Boys, price in 1785, £5 14s.; a pair of figures, Shakespeare and Milton, £3 3s.; two second size Dianas, one pair of Piping Shepherds, one pair of



DERBY, VERY RAFT, GEORGE III., OFTEN CHARLOTTE AND FAMILY.
From a picture by Zoffany, late eighteenth century.

Large Gardeners, one pair of Sporting Figures, and a pair of Mars and Venus, £4 15s. ; a figure of Andromache, one pair of figures, Diana and Apollo, one pair of Boys riding on goat and panther, and two pairs of small Singers, £6 1s. 6d. ; a pair of Madonna groups and a pair of sitting Fruit and Flower figures, £3 6s. ; and so on—grotesque Punches, Falstaff, Neptune, Jason and Medea before Dania, group of Poetry, Music, Britannia, the Virtues, Harlequin, and Columbine, Welsh tailors, at the same reasonable prices.

Services. — Services: Tea-set, double shape, enamelled with roses, festoons of green husks, and purple-and-gold border, forty pieces, £5 5s.; tea-set, Devonshire shape, enamelled

with roses and richly finished in fine blue and gold, forty-one pieces, £10 10s. ; another, same shape, roses, festoons of red husks and green-and-gold borders, forty-one pieces, £5 5s. ; breakfast-set, fluted, enamelled fine blue and



BISCUIT FIGURE.
"THE GARDENER," BY SPENGLER.

gold, eighteen pieces, £3 18s. Compared with modern prices these sets appear dear, but it must be remembered that the painting and gilding were done by artists whose names have in many cases come down to us as the most distinguished amongst the painters of china, and whose works are now eagerly purchased by collectors. A beautiful complete dessert-service, enamelled with roses and fine blue-and-gold borders, consisting of twenty-four plates, thirteen compo-teers (*sic*), one pair of cream-bowls, covers, stands, and spoons, listed at £26 5s., would be worth—how much?

Transfer-printing. — Transfer-printing was introduced into Derby in 1764 by Richard Holdship from Worcester, but authentic examples are very rare, which seems to indicate that Duesbury found it more advantageous to continue the hand-painted decoration. Though there was an agreement between the two parties, by which Holdship contracted to allow the full use of his patent, and to print on all china sent to him for £100 paid down and £30 annually, frequent complaints were made by him that insufficient work was provided. Holdship also agreed to supply sufficient quantities of soapy rock at fair prices, used in the making of china or porcelain ware. At one time John Lodge, the famous engraver, did some engravings for Duesbury. The bill, dated 1771, shows : Engraving a plate of Chinese figures, 10s. 6d. ; eight borders, 16s. ; two engravings of two plates for cups and saucers, £1 1s. each ; two plates for small china, £1 4s. The total amount, including the copper for the work, was £5 9s. 6d. Identification of Lodge's work is difficult, more difficult than in Holdship's case, because the latter used a monogram, which will be seen amongst the marks.

William Duesbury II. and III.—William Duesbury of the first period died in 1786, having only a few months before his decease admitted his son William into partnership. The

second William fully maintained the high reputation of the factory, which was first in merit in the country during the years 1786-1797. Under his guidance Derby china reached its highest excellence. Unfortunately, his health gave way under the strain of incessant work, and, in 1795, he took a partner, Michael Kean, who, as a skilful miniature-painter, gave considerable distinction to the products of the factory by his painting and designing. Was he designing in another sense? For, when Duesbury died, Kean carried on the business for the widow, whom he afterwards married. His connection with Derby is shown by what is known as the Duesbury and Kean mark, a monogram of D. and K.



LARGE TWO-HANDLED VASE—BLUE GROUND,
WITH BIRDS ON ONE SIDE AND FLOWERS
ON THE OTHER. GILT.

Soon after this he quitted the business, which was continued by a third William Duesbury, grandson of the first proprietor. It is worthy of notice that the second Duesbury set out in detail the figure or number that should be used by each painter on the base of each article furnished by him. This order was as follows: Thomas Soar, 1; Joseph Stables, 2; Wm. Cooper,

3; Wm. Yates, 4; John Yates, 5; , 6; William Billingsley, 7; Wm. Longdon, 8; Wm. Smith, 9; John Blood, 10; Wm. Taylor, 11 (except on white and blue); John Dewsbury, 12; Joseph Dodd, 13. Each painter in blue and in laying (coloured) grounds was to use his mark in blue or in the ground-colour; for other colours the mark was to be in orange-red—that is, in the familiar red mark; whilst for gold decoration the workman's mark was to be purple, which is now usually known as the puce mark. Penalties compelled the painters to observe the rules laid down—for a third offence the culprit was dismissed. The collector will value these particulars because they will enable him properly to place and describe many of his specimens. Other painters were employed whose names do not appear in the list, but something will be said later about their work.

Bloor Derby.—The third Duesbury, who took charge till 1810-1811, seems to have striven to sustain the character of the Derby productions, but the fickle public support had veered. The early part of the nineteenth century was noted for general artistic decadence, and porcelain suffered in common with the other fine arts. In 1809 the Derby factory was advertised for sale, and in 1810-1811—some say 1815—Robert Bloor, a former clerk, bought the whole business, and introduced what is known as "Bloor Derby." He made money by selling the imperfect ware of his predecessors, which had been withheld and warehoused as unfit for sale; the fame of the factory dimmed, and its decline coincided with the administration of Robert Bloor. Not that it was all bad, for just at this time large quantities of the Japan patterns were made, richly gilt and brilliant with colours, but, speaking generally, it was much more showy, though the biscuit remained excellent. Auction sales were held in different towns, and the large accumulations of what may be

termed seconds with regard to quality, together with the new products, were sold for what they would fetch. Samson Hancock, speaking of this period, says: "This is how it came about: Robert Bloor purchased the Duesbury factory from Michael Kean by disposing of a large stock of china. Bloor, although he employed capable people, allowed the quality of the ware to deteriorate. His goods, like the razors, were made to sell. As an inevitable consequence, the works declined, and in 1848 they were closed."

"Crown" Derby.
—Bloor became insane in 1828, and Thomason, as the manager, carried on the business till 1844. Then, for the next four years, Thomas Clarke, who



BISCUIT FIGURE.
"THE DEAD BIRD," BY SPENGLER.

had married Bloor's daughter, was the proprietor. In 1848 he closed the works, and sold the plant, moulds, models, etc., to Samuel Boyle, of Fenton, who transferred them to the Stafford-

shire potteries. Some of the hands found their way into Staffordshire, where a so-called "Crown" Derby china was made right up to recent years. Again, Samson Hancock says: "I succeeded Robert Bloor, transplanting the Nottingham Road works to my present factory—King Street. Six working men employed at the old factory put their wits together and started my works—William Locker, James Hill, Samuel Fearn, Samuel Sharp, John Henson, and myself. We afterwards took George Stevenson into the concern." The title of the firm was Locker & Company. In 1859 it appears as Stevenson & Company; later, Stevenson, Sharp & Company; then Stevenson & Hancock, whose initials, S. & H., on either side of the Crown Derby mark, were adopted by Samuel Hancock, and are now used by his relative and successor. Some of the present productions of this small factory are exceedingly creditable, though they do not rival those of the "Royal Crown Derby Porcelain Works," which are quite a recent creation, having been founded in 1876. So there are actually two factories at work in Derby at the present time, and old forms and colours are reproduced with absolute fidelity, and they are sold as modern reproductions. At the Derby Museum, thanks to the public spirit of generous donors, there is a magnificent collection of beautiful specimens of "Old Derby," which is well worthy of a special visit from those who are interested in collecting and studying the products of this particular factory. Figures were always a speciality of Derby, and the museum has many very good figures, as well as genuine examples of another speciality—flower-painting—by such masters as Withers, Pegg, and Billingsley. From 1825 to 1840 George Cocker, at one time an apprentice at the Derby works as a modeller, produced various goods at the Friar Gate works, Derby. Tea and dessert services, and biscuit and enamel subjects, were



DERBY FIGURES.

advertised. Owing to ill-success, this factory was closed in 1840, when Cocker removed to London, where he continued to make figures, many of which, in biscuit and colours, were well modelled, though generally small in size. Sometimes his name, "George Cocker Derby," is found as a mark.

Derby Biscuit Figures.—The Derby biscuit figures have been already referred to. The best period was from 1770 to 1810, when notable artists were employed to model them, such as Stephan, Coffee, and Spengler. The biscuit was characterised by a remarkably soft, white, waxen tone and translucency; sometimes it had a suggestion, just a smear, of glaze. This should be carefully noted, because afterwards the special paste or body degenerated, owing to the secret



BISCUIT GROUP.
"THE FOUR SEASONS," BY SPENGLER.

of its composition being lost, and the later biscuit is simply unglazed china with no special feature of distinction from other biscuit ware. Some say that the biscuit groups and figures of the best period were the finest ornamental productions ever made at Derby. Others even go further, and claim that they were the finest of their kind ever made. It was whilst trying to produce biscuit that John Mountford discovered the composition known as Parian. He was an old Derby modeller, who transferred his services to Copeland and Garrett, at Stoke-upon-Trent. In Parian—the next best material to marble—statuary, busts, and other objects were extensively made. The demand for it is, for the moment, only slight, but it is certain to come again into public favour.

Derby Body or Paste and Glaze.—The earliest Derby porcelain resembled that of the other early factories, being an artificial porcelain, also called soft paste. It has a glassy, fritted body, with more or less Dorset china-clay. The first change took place in 1764, when Holdship supplied "soapy rock," a kind of steatite or petuntze, from Cornwall, which seems to have been accompanied by bone-ash as early as 1779. From that time the ware became harder and less transparent, until Bloor reduced the quality in his haste to send as much as possible to the auction sales. The inevitable consequence was the loss of distinctive elements in the ware, which became simply ordinary English china, practically identical with the other factories, when, about 1800, the standard body was composed of bone-ash, china-clay and china-stone. With a few exceptions, such as Swansea and Nantgarw, a mechanically perfect modern body was adopted, which robbed porcelain of that interest previously excited in determining by various tests and examinations, by transmitted light, by fracture, and by granulation. The earthiness or opacity about the paste of the later ware, especially in the Bloor

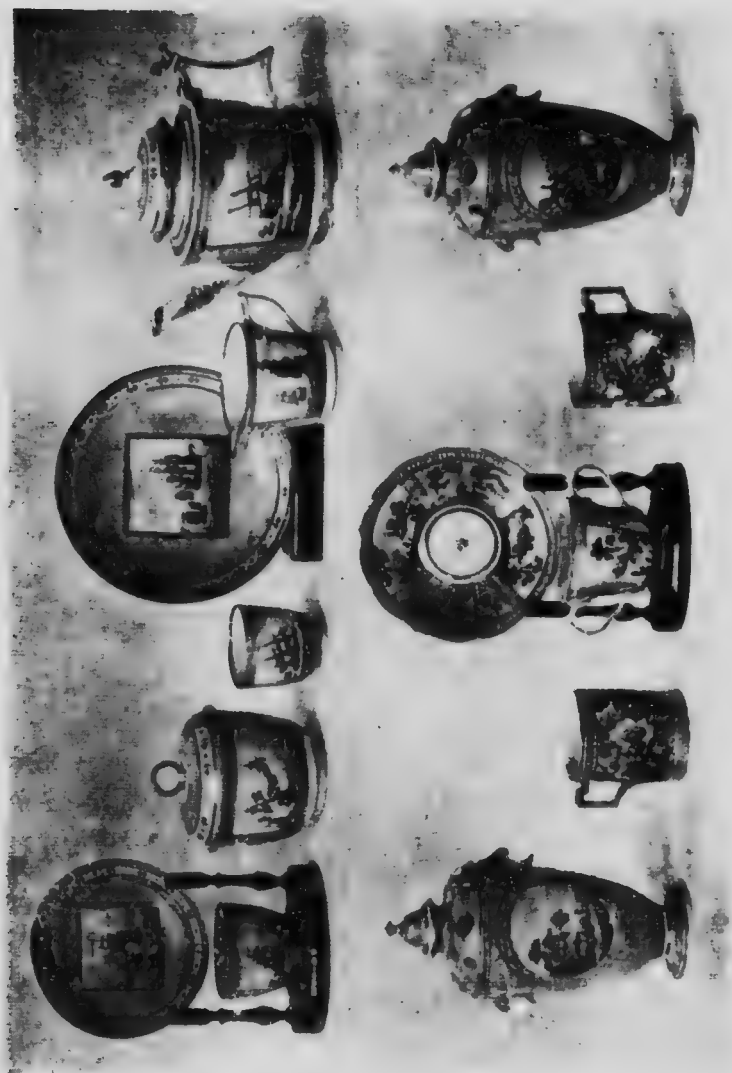
period, detracts from the quality of the enamel colours used, though the decoration is often very fine.

The Glaze in the Early Times.—The glaze, in the early times, gives considerable assistance in recognising Old Derby. From its peculiar composition, being a very fusible glass, it shows a multitude of small cracks, differing in character from other china. Hundreds of specimens of glazed and painted figures, vases, dishes, plates, and cups and saucers, tell the same story—the story of the cracks. This glaze is soft, and, when filed, goes off in a fine powder. So soft is it that old teacups which have been used show considerable discoloration in the body as well as cracks in the glaze. In fact, early wares were liable to craze, or even to break, when boiling water was poured into them. Other evidence regarding Derby shows that blue painted under the glaze, common to the other factories, never was used by Duesbury, who was an enameller. It may well be that his skill initiated the remarkable series of coloured grounds which are distinctive of this factory. Thus, amongst others, there are found apple green, olive green, pale green, lapis lazuli blue, dark blue, light blue, turquoise, light buff chocolate, rose, salmon pink, pink, chequered pattern, brown, and a fine canary colour.

Feeble and Inartistic.—Some specimens show exceedingly feeble and inartistic painting, owing to the fact that white china was sold to amateurs, together with the colours for china-painting and directions for their use. These pieces were afterwards sent to the kiln and burnt, and, as the colours were vitrifiable, they come down to us with their many imperfections. On the other hand, many fine samples with beautiful paintings, not traceable to any of the regular painters either by style or subject, were undoubtedly the work of very clever amateurs. The collector will note that the Derby-Chelsea or Chelsea-Derby style of decoration was largely

modelled on Sèvres, and that the later Dresden and Oriental styles, with rococo scrolls and exotic birds, gave place to bands of plain colours, golden foliage in garlands, diapers, small sprays of flowers, rich gold borders, elaborate burnishing, and Japan patterns. These last were much in vogue during the last years of the eighteenth and the beginning of the nineteenth century, and, like most of the finer pieces of the later time at Derby, were profusely decorated with rich gilding. The Japanese china which was copied, or rather adapted, was what is known as Old Imari, and its widespread popularity led to extensive imitation in the leading factories throughout the country.

Derby Marks.—If any mark was used before 1769, it was either a script D or the word Derby, but whether the D was Duesbury's initial or not is immaterial. The Derby-Chelsea or Chelsea-Derby mark was invented after his purchase of the Chelsea works in 1769-1770, and fifteen years later the Chelsea factory was closed, so that during those years the mark indicated both factories, and, later, it was used upon Chelsea models made and decorated at the Derby factory. It seems reasonable to hold this view, though it is said that, when all the Chelsea material had been used up, the mark was discontinued, except for matching and making-up tea and other services. The productions of the various periods are arranged as follows: Derby, Derby-Chelsea or Chelsea-Derby, Crown Derby, and Bloor Derby. The earliest Derby is from 1753 to 1769; Derby-Chelsea, 1770 to 1784; Crown Derby, 1773 to 1782 first period, 1782 to 1831 second period, and after 1831 late period. To put this information in another way, we find that William Duesbury lived till 1786, and from 1753 to that year he made Early Derby, Derby-Chelsea, and Crown Derby. His son, William Duesbury II., was proprietor from 1786 to 1796. He took Michael Kean as

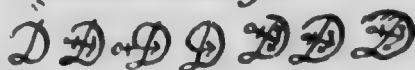


DERBY TEA-WARE, COFFEE-MUGS AND VASES.

his partner in 1795. Derby-Chelsea was continued till 1784, and Crown Derby became the standard production, with a special mark for Kean's partnership. William Duesbury III. carried on the business from 1796 to 1815, and made Crown Derby. His connection with Kean is not clear. Robert Bloor bought the factory, and from 1815 to 1848 made Crown Derby and Bloor Derby.

Examination of Marks.—A careful examination of the marks will show variations which indicate these periods, and though the limitations must not be regarded too rigidly as a general guide, they will be as valuable as they are interesting. As before stated, it is uncertain whether the script D was really a mark used by Duesbury before he purchased the

Chelsea Derby.



1st Crown Derby period:



2nd period:



OLD DERBY-CHELSEA AND DERBY MARKS.

Chelsea works. The balance of opinion is that it was so used, in gold. Derby-Chelsea is invariably marked, and when any gilding is used on the object the mark is in gold. Several varieties of this mark are given in the list—see

Derby-Chelsea. Amongst these will be found the crown and anchor, to mark the visit of King George II. to the London warehouse in Bedford Street. As will be seen from previous statements, and from the list of marks, the Derby-Chelsea and first Crown-Derby periods overlap each other till the close of the Chelsea works, so that pieces having these marks may be of the same age; though some hold that the anchor distinguishes the actual Chelsea ware from that made at Derby. Three marks seem to have been employed up to the year 1782. The first is in purple, the second in blue, and the third, copied from the Rodney jug—recently sold for £117 12s.—is in puce. Shortly after this, the crossed lines and six spots were added between the crown and D. All the genuine specimens of Billingsley's paintings on Derby china have that addition to the mark, and it is noteworthy that on all the pieces by him which were kept at the works the mark was invariably either in purple or in puce of different shades. He was apprenticed at the Derby china works, worked there for twenty-two years, and in 1795 resolved to sever his connection with Mr. Duesbury, which he did the following year. Just before he left, the rule was issued that each painter had to mark his number under every article he finished, and Billingsley's number was seven. A more detailed account of him will be given later; but his roses, painted on those early pieces of Derby, deserve the highest praise. The china itself has a remarkably soft, very slightly iridescent, glaze, due to the action of the air on its constituents, and the flowers are exquisite.

In the marks commencing with the second period, the first was on a dessert-service, with a narrow yellow border, having plants in the centre of each piece, very well painted. The number "216" corresponded with the number in the pattern-book; probably all numbers similarly placed near the mark

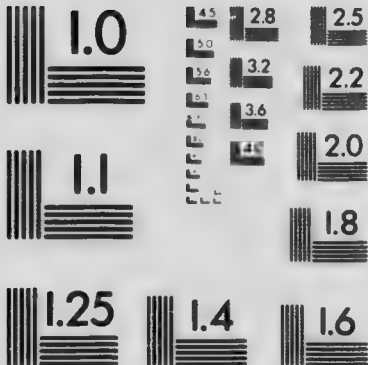
indicated the number in that book. The next mark, with "31," is found, in purple, on teaware, and the date is about 1785-1795. There are slight variations in the crown. The same mark, in rose colour, and of the same period, was on a breakfast-service made for George III. The decoration consisted of two broad bands of yellow, with laurel-leaves in gold between the bands, having the Royal crown and monogram in a circular compartment in front of the cups. The crown was painted in colours, and the monogram was in gold. The mark "Duesbury, Derby" is seldom found alone; it either surrounds the crown, or is in an oval, in purple. Usually the last mark is on dessert-ware, made about 1790. The Duesbury and Kean mark was used in 1795, but nothing is known as to how long it was used. The next mark, with "W. Duesbury, 1803," was that of the third Duesbury, then only seventeen years of age. The three last marks indicate Richard Holdship's connection with the Derby works.

Crown in the Derby Mark.—The crown in the Derby mark seems to have suffered variations both in shape and colour, as well as in the presence or absence of jewels from the crown and their number. The colour of the mark is, at the best, uncertain as an indication of age or of quality, though there is a general preference for the puce or purple. Blue, puce, purple, lilac, green, rose, pink, vermilion, and black were all employed. Gold was invariably used on Derby-Chelsea, rarely on other productions of the first two Duesburys; whilst the vermilion, generally reckoned as a later colour-mark, is undoubtedly found on some early pieces. It must be remembered that the old marks were always done with the brush by hand, and that the later printed ones were adopted by Bloor, to whom must be ascribed the general use of vermilion, and the exclusion, as a rule, of the various other tints. The crown, having the bows carefully jewelled, was



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added to the script D in 1773; the crossed lines and dots were, it is said, introduced in 1782. The story of the cracks must not be forgotten, and it will always help in settling the question of origin.

Bloor Derby.—Coming to the Bloor period, which marks the beginning of the end, we find that the decadence was due to the sale of imperfect pieces of earlier make, and to the production of inferior qualities, made for quick sale by auction in different large towns. For some years Bloor continued the old mark—the crown, crossed lines, and dots over the D. The crossed lines are termed, by some, batons, daggers, or swords: but the story is that Duesbury meant them to represent sticks, with which he could beat the Dresden crossed swords. Bloor's crown mark—the old one—was much less carefully drawn, as will be seen in the list. The first two marks in this list were from 1815 to 1830, side by side with the next two, on which the crown is not jewelled. These were in the red or vermilion which is associated with this period, but which should be distinguished from the rose-colour found on the soft glazes of the earlier pieces.

The First Printed Mark.—The first printed mark—about 1825—was "Bloor, Derby," in a circular ribbon, as shown. This, and the later marks, with or without ribbons, need only a few remarks. Owing to complaints as to carelessness in drawing them, small copper-plates were engraved, and the ware was marked with impressions from these plates, either printed by the thumb or transferred by means of a small leather boss. This accounts for the frequent imperfection of the mark itself, which sometimes has only the suggestion of a mark, it may be a 't of a crown or a D, which would be sufficient for identification. Bloor china was often of quite superior merit, especially services carried out by order. The same marks were then carefully done by hand. On the



DERBY. FINE GLASS AND SAUCERS.

dessert-service manufactured for Royalty was written, "Messrs Robert Bloor & Co, 34, Old Bond Street," as set out in the list. The London agent of the firm was Thomas Courtney, and his name was sometimes used instead of the Derby mark.

Imitations of the Oriental.—The Dresden, Sèvres, and Chantilly marks, as shown, were copied, as were imitations of the Oriental, though the ordinary Chantilly mark is not as given, for that is a hunting or French horn. The impressed marks on Derby include the rare "D. K.," for Duesbury & Kean, and the large class with a script "N" or "No." and the number or figure, which was some-

times used alone, but usually it was accompanied by the Derby mark in colours, or by the Sèvres, Dresden, or other mark copied from a foreign model. Following the Robert Bloor mark referred to just now is the Samson Hancock



OTHER DERBY MARKS.

mark, "S. H.," with the usual Derby mark modified. This was first used by Stevenson & Hancock, the successors of Locker & Company at the King Street works, and, the initials being the same, is still used by the present proprietor. The following mark, a monogram of two L's and two C's, surmounted by a jewelled crown, was used by the Royal Crown Derby Porcelain Company, Limited, Osmaston Road, Derby, until 1889.

Mark of a Large Script N.—Before leaving the marks, attention should be called to a large script N impressed or incised, which is somewhat rare, and is found on early pieces; whilst small Roman capitals, one or more on the same piece, are later. They are found on specimens having the thicker and softer glazes, ascribed to the end of the eighteenth century; but the N was copied from a beautiful cup with a thinner glaze, which bore the earliest Derby mark in blue. Blue was used not alone for marking, but for describing the subject of the finest landscape decoration on china of the best quality, with a satin-like glaze and pure transparent body, quite distinct from the earthiness and opacity of the later period. The crowned D, without the crossed lines, in green, is another early mark. The last marks, following "Geo. Cocker, Derby," were his marks, used on figures, baskets of flowers, for which he was famous, and other pieces, mostly in biscuit, which, until 1840, were made at Derby, and afterwards at Chenies Street, Tottenham Court Road.

Derby Figures—Impressed Numbers.—A complete list of Derby figures has never yet been issued, but the following one will be suggestive to the collector in enabling him to identify his pieces, and, in a measure, to fix the period in which they were made. The number is either scratched, incised, or impressed under the glaze, or it is enamelled in colour. It refers to the model of the figure or of the vase, or

to the special pattern used for decoration. In the list the incised number is given first:—No. 2, a Squirrel. No. 3, (1) "Diana," Chelsea-Derby, $9\frac{1}{2}$ in. high; (2) "Fisher Girl," Chelsea-Derby, $6\frac{1}{4}$ in. high; (3) "Man with staff," Chelsea-Derby, $6\frac{1}{4}$ in. high;

(4) small Deer, white, glazed, slightly gilt, Duesbury period. No. 5, "Shepherdess and lamb," biscuit, 7 in. high, Cocker. No. 7, (1) "Girl with water-can and flowers," biscuit, $6\frac{1}{2}$ in. high, Duesbury period; (2) "Gardening," pair, $7\frac{1}{2}$ in. high, coloured, modelled by Spengler, Duesbury period; (3) "Gardening," Man, coloured, 5 in. high, Chelsea-Derby. No. 8, (1) "Gardening," Girl, biscuit, $5\frac{3}{4}$ in. high, Duesbury period; (2) "Gar-



FALSTAFF. A DERBY FIGURE.

dening," Boy, biscuit, $5\frac{3}{4}$ in. high, Duesbury period; (3) "Boy with fruit," sitting, biscuit, $5\frac{1}{4}$ in. high, Duesbury period; (4) Pair, with flowers, each holding candlestick, $5\frac{1}{4}$ in. high, Duesbury period, *Dresden mark*; (5) "Girl with flowers,"

sitting, biscuit, $5\frac{1}{4}$ in. high, Duesbury period. *No. 9*, "Music," pair, coloured, $5\frac{1}{4}$ in. high, Duesbury period, *Dresden mark*. *No. 10*, "Girl with musical instruments," $4\frac{3}{4}$ in. high, coloured, Duesbury period, red mark. *No. 11*, Pair; (1) flute and (2) guitar, coloured, $6\frac{1}{2}$ in. high, Duesbury period. *No. 16*, Group, two figures with wreaths, 8 in. high, Chelsea-Derby. *No. 20*, (1) "Boy with fruit"; (2) "Girl with flowers," 8 in. high, biscuit, Duesbury period. *No. 21*, (1) "Flute Player, with dog," biscuit, 7 in. high, Cocker; (2) "Garrick as Richard III.," coloured, $10\frac{1}{2}$ in. high, modelled by Bacon, Duesbury period. *No. 23*, (1) "Swiss Boy," biscuit, $8\frac{1}{2}$ in. high, Cocker, copied from (2) "Swiss Boy," biscuit, with same number, Duesbury period; (3) "Swiss Girl," same period as last. *No. 35*, "Boy with dog," biscuit, $5\frac{1}{2}$ in. high, Cocker. *No. 36*, "Boy with fruit," sitting biscuit, $5\frac{1}{4}$ in. high, Duesbury period. *No. 37*, "Jason and Medea," group, coloured, $8\frac{1}{2}$ in. high, Chelsea-Derby. *No. 40*, "Music," group, biscuit, Duesbury period. *No. 42*, "Painting and Sculpture," group, biscuit, $6\frac{1}{2}$ in. high, Duesbury period. *No. 43*, "Astronomy and Astrology," group, biscuit, $6\frac{1}{2}$ in. high, Duesbury period. *No. 48*, Groups, (1) $9\frac{1}{2}$ in. high, and (2), 8 in. high, two "Cupids birdnesting," Duesbury period; (3) same number and period; "Cupids sharpening arrow on a grindstone," biscuit, 9 in. high. Many other numbers with descriptions, running into hundreds, could be given, but these must suffice. The list of marks indicates the use of subsidiary marks, a small triangle, cross, or additional figure being added to the ordinary mark.

The China Painters.—Much could be said about the painters of Old Derby—indeed, John Haslem's "History of the Old Derby China Factory" is full of personal reminiscences and biographical details, graphically written by one who began work there in 1822 as an apprentice at the age of

fourteen to learn flower-painting. He developed a taste for figure-painting and portrait-drawing, which secured for him eventually the distinguished position of portrait-painter to the Queen. He died in 1884. He was one of the best flower-painters at Derby before he devoted his delicate pencil and brilliant colouring to enamel portraiture. Yet he was only one of a clever group of painters, some of whom seem to have wandered from factory to factory, easily earning money, and as easily spending it, careless for the future, and seldom satisfied with the present.

Billingsley as a Flower-painter.—Billingsley (or Beeley) was a genius as a flower-painter, but excessively erratic. Apprenticed at Derby in 1774, he left for Pinxton in 1796, where, with Mr. Coke, he commenced a small factory. After four years he went to Mansfield, where he again started a small concern; but he had become unsettled, and soon removed to Lorksey, in Lincolnshire, and from thence to Wirksworth. Worcester was his home later—some say in 1808, though Mr. Binns wrote: "In 1811 Billingsley, the Derby artist, came to Worcester." With his companion and son-in-law, Walker, he remained there till 1813, when they migrated to Nantgarw, a small village in Glamorgan. A visit from Mr. Dillwyn resulted in a transfer to Swansea to a small factory, near his own works, which he built for them. Owing to complaints from Worcester, he dismissed them, when they returned to Nantgarw in 1815, where they produced many beautiful services and pieces, which from their perfection now command high prices. Mr. Rose, of Coalport, induced them in 1821 to come to Coalport, and he bought the stock, the moulds, and the recipe for the famous body. Here Billingsley died about six or seven years later. He was one of the most remarkable and talented artists and skilled potters that England ever produced, and he left behind

him indelible impressions of his unusual excellence wherever he worked.

Other Painters.—Withers painted flowers, usually scattered roses in conventional style, in which the high lights were left, instead of being swept out, as was the practice of many of the other painters; Banford painted figures and landscapes; Cotton and Askew were two gifted painters of figure-subjects and Cupids. In the South Kensington Museum, Askew is well represented by a group of country children and sheep taking refuge beneath a tree during a storm. This is beautifully painted. Indeed, if collectors desire to become acquainted with the style of the Derby painters, the best method is to study authentic specimens in the museums, and the Derby Museum shows a number of specimen with the painters' names attached. Boreman, for instance, is there well represented. He was a painter of landscapes, and his work was considered unrivalled. To describe his method may aid to identify it, but the description is like an object-lesson without the object. He washed in the subject first with neutral tint, on which were laid the positive colours, such as green, red, and yellow. The piece was then fired for the first time, being afterwards stippled or hatched over with a darker finishing colour, and then refired. Hill's landscapes were executed by a similar method, which was also practised by Billingsley and others. These early painters generally painted thinly, and, used on such soft and easily fusible glazes, the colours sank into and became incorporated with them. As a contrast, take Robertson, one of the later landscape-painters. He laid on his colours so freely that they chip off after a time, partly owing to the use of a harder glaze, which caused the colour to remain dry. Pegg, who was a Quaker, painted plants and large single flowers from nature with considerable skill. Brewer was an excellent landscape and figure-painter.

Keys, a noted gilder, was the last apprentice of the first William Duesbury, and his three sons were employed at the works as painters. One of them, John Keys, imitated Billingsley's style. T. Steele (senr.) was unequalled in painting fruit, Lawson in hunting and sporting subjects, and Dodson in birds. Many other clever artists were employed, such as F. Duvivier (1769), J. Caulton, and M. Webster. Lucas was for twenty-five years one of the principal landscape-painters, and his work is somewhat heavy in style and monotonous in colour.

The Humorous Artist and Others.—Dixon was the humorous artist, painting grotesque and ludicrous subjects, such as "A Doctor drawing an old woman's tooth with a pair of pincers," "Extracting a man's tooth with a piece of string, while his foot is on his chin," "drinking scenes, and many others of a similar type. James painted a well-known pattern, "Hill's Flowers," with great effect, though in a slight manner. The group was formed of a large rose in the centre, with several small sprigs scattered about, in which the lights of the roses and foliage were produced by straight cutting pencil or brush strokes, showing mechanical effects easily distinguishable from the work of the better flower painters. The Hancocks deserve mention and some recognition if only for the revolution in gilding which John Hancock accomplished. He introduced the art of gilding with crushed gold. Leaf gold had been used previously, with a gilding ground with honey, was applied by a slight brush, then glazed and then fired, but sometimes the gilded part formed a ridge, which could be detected by the finger. Hancock's method—the present one—was to grind what is called "fine gold," prepared by the refiners, in turpentine on a glass slab, to add a little flux, and to fire at a heat sufficient to produce a bright, clear rose colour.

Dead or Matt Gold.—The mercury in the brown gold disappeared in the process, leaving a dead or matt gold, which was afterwards burnished by hand by means of an agate or bloodstone. John Hancock the younger was one of the first who practised the present method of ground-laying in colour in lieu of the old plan of painting it in with the brush. Introduced about 1817, it revolutionised the treatment of the coloured grounds. The parts which were to be reserved or left white were first covered with tinted treacle and dried, then the proper colour was dusted on the remainder of the prepared surface, thus giving the requisite ground-colour. When this was dry the piece was immersed in water, the tinted treacle was removed with cotton-wool and white panels, reserves, or compartments were left for subsequent decoration. The second John Hancock was a clever painter of birds, and imitated with considerable success that style of ornament which is shown in the earlier Sèvres.

The Modellers.—After having given some consideration to Derby figures, it will not be out of place to say something about the modellers, the chief of whom were Spengler, Stephan, Coffee, Frye, Hartenburg, Webber, J. Whitaker, and Dear, whilst others, including Bacon, who were not at the works, modelled for them. J. J. Spengler, whose work has already been referred to and illustrated, was a Frenchman who had been employed by Duesbury in London. He came to Derby in 1790. Amongst his works, "Astronomy" cost his employer £13 2s. 6d.; "Morning" and "Noon" each £7 7s.; "The Three Graces" £6 6s.; "Meditation," a small figure, £2 2s. This system of payment was unsatisfactory to the artist, and was terminated in favour of an agreement whereby the height of the figure modelled was to be proportionate to the price paid for modelling—e.g. 4 in. to 5 in., 6s. 6d.; 5 in. to 6 in., 8s.; 6 in. to 7 in., 11s. 6d.,

and so on. Spengler's figures in Derby biscuit are amongst the finest productions of that factory. Stephan, also a Frenchman, produced many lovely groups and single figures, amongst the best of which was "Venus distressing Cupid," designed by Angelica Kauffmann, and produced in biscuit, 12 in. high.

William J. Coffee.—William J. Coffee came to Derby about 1791, and, after having modelled for four years under an agreement similar to Spengler's, though somewhat less remunerative, he left for the china-works at Burton-on-Trent, but soon returned. Later he set up in business for himself, and produced some very good figures in porcelain and terracotta, which were stamped "W. Coffee, Derby." Bacon was the well-known sculptor, who modelled not alone for Derby, but for other factories.

Prices under the Hammer. Recent prices show that fine Derby maintains the high position in the public estimation which it reached in the period under the Durburys' services, etc. A Crown Derby service for dessert, consisting of 40 pieces, painted by Boreman, was sold for £79 15s.; another, similarly painted with birds by the same artist, £67 4s.; dinner-service, £31 10s.; Chelsea-Derby pair of vases, £42; Crown Derby dinner-service, £45 3s.; Chelsea-Derby cabaret, comprising tray, cup and saucer, milkjug, teapot, sugar-basin, painted with cupids and gilt, £25 4s. Figures: Girl carrying fruit, £11 10s.; pair, Man with dog, Lady with lamb, £16 5s. 6d.; pair of Dwarfs, inscribed, "A Sale by Auction" and "Corn Market," £34 13s.; pair of Peacocks, gilt, with pedestals, encrusted with flowers, £34 14s.; pair of Dwarfs with immense hats, £28 7s. Other pieces, vase, double-handled, gilt, with flowers in panels, blue ground, £15 10s.; cup, cover, and saucer, two-handled, £7; another dinner-service, consisting of 438 pieces, painted with flowers

and foliage in the Oriental style, in red, blue, and gold, £157 10s. Although extraordinary prices are seldom given for single pieces of Derby, yet the average is high, considering that one element in collecting—rarity—is only now being experienced, and it will be found that collections of fine Old Derby will become very valuable, and that the difficulty and expense of getting it will increase as time goes on. The Bemrose sale showed what good prices are paid, and the Appendix gives many items of unusual interest and value relating to this factory, as well as the prices realised.



DERBY PLATE, PAINTED BY ASKEW, WITH A CUPID
IN PINK C. 1810.

CHAPTER VIII

PLYMOUTH

Old Plymouth China.—When Chinese porcelain made its way into Europe many attempts and many failures were the consequence of imitations of it. Both on the Continent and in England potters were making experiments, but the early efforts of the English failed to produce true porcelain. Bow discovered a soft paste, so did Chelsea ; but these and other Early English products were artificial porcelain, whose composition was glass, or an alkaline flux, with sand, chalk, gypsum, or bone-ash to make it semi-opaque. The intense heat required for hard porcelain would utterly destroy this composition, which would melt and become a shapeless mass. Oriental china is the type of hard paste. It is with difficulty scratched with hard steel. Chelsea or early Sèvres is the type of soft paste, which is easily scratched with a hard point, and readily stained by use. The high value of Oriental porcelain placed it within the reach of the wealthy only, and some were content to wait for years for a dinner-service from China, which they ordered through the agency of the East India Company. German and French goods were brought into England by secretaries and attachés, who, owing to their position, paid no duty. Hence the home market suffered, and attention was more and more directed to the discovery of the materials necessary for the manufacture of hard-paste porcelain.

China Stone Discovered.—William Cookworthy, a Ply-

mouth apothecary and chemist, writing to a friend in 1745, says : " I had lately with me the person who hath discovered the china earth. He had several samples of the china ware of their making with him, which were, I think, equal to the Asiatic. 'Twas found in the back of Virginia, where he was in quest of mines ; and, having read Du Halde, discovered both the petunse and kaulin." Petuntse, or china-stone, was the fusible part of the composition ; kaolin, or china-clay, was non-fusible. Together they formed the body or paste, whilst the glaze was composed of china-stone, modified sometimes by the addition of lime. In this true or hard porcelain the body and the glaze were fired in one operation at an equally fierce degree of heat. Cookworthy set out with one object, to discover these two ingredients, and tradition holds that the china-stone was discovered by him in the tower of St. Columb Church, and traced to the quarry in a hill called Tregonnin Hill, where he also found several pits of china-clay, which had, later, a far-reaching influence over the English manufacture of china. Practically, all English porcelain-makers adopted bone-ash, china-stone, and china-clay as the standard paste about 1800. Cookworthy was, meantime, searching and experimenting, and he put on record his results. " I have lately discovered," he wrote, " that in the neighbourhood of the parish of St. Stephen's, in Cornwall, there are immense quantities both of the petunse stone and the caulin, and which, I believe, may be more commodiously and advantageously wrought than those of Tregonnin Hill, as, by the experiments I have made on them, they produce a much whiter body, and do not shrink so much, by far, in baking, nor take stains so readily from the fire." The exact date of the opening of the Plymouth works at Coxside is uncertain, but experiment followed experiment until, about 1765, success seems to have been attained, and



PLYMOUTH BEAKER. VERY FINE.



in 1768 a patent was taken out by Cookworthy for the manufacture of "a kind of porcelain newly invented by me, composed of moor-stone or growan and growan clay." To the curious in such matters the specification would be interesting, but it is too long to be inserted here. Jewitt gives it *in extenso*.

The Process of Manufacture.—The process of manufacture, shortly described, was that the stone was prepared by levigation in a potter's mill, and by the aid of water reduced to a fine powder, then, after allowing the particles of mica and sand to settle to the bottom, pouring the water, white with clay, into vessels until the clay subsided. The earth or clay gave a white and infusible body, to which the stone added transparency and mellow-



PLYMOUTH.—COFFEE CUP.

ness. Cookworthy, though a good chemist, was not a practical potter, and, however beautiful and satisfactory the productions of the Plymouth works might have been, they could not compete commercially with the other factories, so that the result was that, in 1773 or 1774, Richard Champion, merchant, of Bristol, who had previously worked "under licence from the patentee," bought the Plymouth business and patent rights, and transferred them to Bristol, using the title, "W. Cookworthy and Company," probably to displace one that had been in use there from 1771 to 1773: "Messrs. Cookworthy and Company." There is scarcely any doubt that the Plymouth marks were at first used by these Bristol works.

Lord Camelford, who financed the Plymouth factory, writing in 1790, gives some particulars: "With regard to the porcelain manufactory that was attempted to be established some years ago, and which was afterwards transferred to Bristol, it was undertaken by Mr. Cookworthy. . . . The difficulties found in proportioning properly the materials so as to give exactly the necessary degree of vitrification and no more, and other niceties with regard to the manipulation, discouraged us from proceeding in this concern, after we had procured a patent for the use of our materials, and expended on it between two and three thousand pounds. We then sold our interest to Mr. Champion, of Bristol."

Plymouth China was at its Best.—This statement seems to indicate that Plymouth china was at its best only in the experimental stage. If not, it is certain that the perfection of its best productions could not have extended over any long period. The patent was taken out in 1768, and the works were closed in 1774, which only gives six years for actual manufacture, even if the processes had been carried out by a skilled potter, which Cookworthy was not. He complains in his statement "that, by all the experiments we have made, the North of England kilns, where the fire is applied in mouths on the outside of the kilns, and the fuel is coal, will not do for our body. . . . The only furnace or kiln which we have tried with any degree of success is the kiln used by the potters who make brown stone. Wood is the fuel used in it . . . the air and flame freely ascend, and play round every safeguard (sagger), by which means those tingeing vapours, which have given us so much trouble, are kept in continual motion upward, and hindered from penetrating and staining the ware."

The early pieces of Plymouth were very coarse, very rough, and altogether inferior, showing some skill in mixing,

less in modelling, but very little in firing, and the decoration was mostly in blue of a dull, dark shade. Cookworthy, however, still strove after success. Sèvres and Dresden were to be equalled. A clever French artist was engaged—Monsieur Saqui, Soqui, Soquoi, or Le Quoi is the name variously given. He came, it is said, from Sèvres, but Plymouth shows no signs, either in design or enamelling, of the Sèvres influence. Curiously enough, the best productions of the factory were more like Chelsea or Bow in decoration than anything else, but, of course, the paste is quite different. It may be that the exotic birds and the flowers on the finest pieces should be ascribed to Saqui, though there are no means by which his work may be identified.

Henry Bone and Cookworthy.—Henry Bone, the famous enamel portrait-painter, was an apprentice to Cookworthy, and he is credited with some fine work on Plymouth porcelain; yet, again, this is doubtful. Bone was a marvellous artist, who reached eventually a high position, being elected an R.A. in 1811. He

was born at Truro, in Cornwall, in 1755. As a boy he was devoted to drawing. At the age of sixteen he joined the Plymouth china factory, and accompanied the trans-



PLYMOUTH.—SHELL SALT-CELLAR.

ferred works to Bristol in 1772, where, the next year, he was re-apprenticed, to finish his term of six years. It seems, therefore, improbable that fine work could have been done by him except at the latter place. Another statement, much more likely, is that the works were organised by Bow

workmen ; hence the similarity in the models. For instance, both Bow and Plymouth manufactured salt-cellars, which were very much in vogue. They consisted of sea-shells resting upon corals and other shells, and were usually modelled in white porcelain. At Bow similar shells in soft paste had been made some fifteen years earlier. Again, the large busts of George II. were made at Bow before the Plymouth works were opened. In the Schreiber Collection, South Kensington Museum, is one with the Plymouth mark. The famous figures of Kitty Clive and Woodward, the actor, were probably made at Chelsea in 1758, and about twelve years later were copied at Plymouth. Some say Bow, not Chelsea.

Plymouth and Oriental.—Both factories—indeed, all the factories—imitated the Oriental in form and decoration, and from the nature of their business connection there is a striking likeness between the Plymouth and the Bristol products, and the more so because both are hard paste. This business relation is not quite clear. An advertisement in the *Worcester Journal*, February 22nd, 1770, reads : “ China painters wanted for the Plymouth new-invented patent porcelain manufactory. A number of sober, ingenious artists, capable of painting in enamel or blue, may hear of constant work by sending their proposals to Thomas Frank, Castle Street, Bristol.” Professor A. H. Church remarks : “ It is difficult to suppose the works were then at Plymouth, for, if so, why should applicants be invited to communicate with T. Frank, of Castle Street, Bristol ? But if the works were just then being moved from Plymouth to Bristol, such a direction would be quite natural.” Champion was then working under the patent by licence. Then he goes on : “ It must be held that the manufacture of porcelain at Plymouth was never pushed to any very high degree of perfection or carried on to any large extent.”

Made at Bristol, bore the Plymouth Mark.—Without agreeing entirely with this, the conclusions set out previously must be emphasised that only during the last years of the Plymouth works could any of the fine vases and other highly



FIGURES ASCRIBED TO PLYMOUTH—PROBABLY BRISTOL.

decorated pieces be produced, and that early in its history some good porcelain made at Bristol bore the Plymouth mark. Still, local circumstances have to be taken into consideration, for many families in Plymouth and its neighbour-

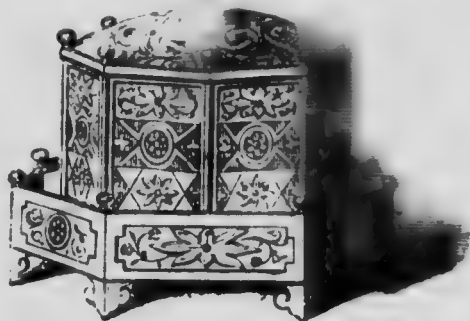
hood have in their possession marked specimens of the china with good decoration. Mr. Doel, the son of Mr. James Doel, then the oldest actor in England, made locally a good collection of Plymouth china which was both marked and unmarked, so that comparisons were easy. After handling the pieces, after comparing them with one another and with some marked "Bristol," I was driven to the opinion that much of the fine china marked "Plymouth" was really made at Bristol.

The usual classification may be applied to the products of this factory with regard to its decoration—white, blue-and-white, and enamelled in colours. The first—white—consisted of oval cups with decoration in low relief, with saucers, sauce-boats, and animals; but the commonest and best forms were the salt-cellars, shell-shaped. These articles were not at all well made, as the modelling was only poor. A very good test of early Plymouth is to be seen in them, because, largely owing to the imperfect and experimental stage which had then been reached, and to the use of wood for firing, they are smoke-stained often to a light-brown tint, and the bases are covered with a multitude of tiny black specks, defects that Cookworthy had, as we have seen, great trouble in avoiding. The blue-and-white was of similar form to the plain white, but dinner and tea services were also made. The blue was curiously dark and lifeless.

To Distinguish the Old Plymouth Blue.—It is comparatively easy to distinguish the Old Plymouth blue, for the colour is a peculiar dead blackish tint. Further, the colour shows a decided tendency to run and become streaky, especially in the lower part of the design, which is often not at all clear nor well defined. In the British Museum is a mug with a Chinese view in blue, painted in blue under the glaze, which shows how the early ware is specked, how the glaze lies unevenly, being too thick in some parts, and how the

colour has run. This is undoubtedly an early specimen, and from it much may be learnt—amongst other things, the difficulties of the pioneer potter. The peculiar defects of Plymouth may be singularly well seen in such specimens, which are commonly disfigured by cracks running in all directions, fire cracks or crazes—by warping or bending out of shape, which is specially noticeable in many of the figures, by spots, blotches, and blisters on the glaze. The decoration too, is often very coarse and poor, the painting being of very little merit. In fact, only those pieces which were selected for enamel-painting seem to be quite free from some mark of crazing or spotting.

The dinner and tea services were of purely Oriental design, in the blue-and-white style generally, so that the blackish-blue colour-test must be applied. The South Kensington Museum shows many undoubted early pieces, a teacup painted with foliage in blackish-blue, a plate similarly painted under the glaze, and marked, besides the beautiful specimens in the Schreiber Collection, at the same museum, many of them very finely painted in enamel colours; but whether they were made at the Plymouth factory or at Bristol must remain more or less an open question. The enamel designs include a conventional spray of flowers with a central rose, an exotic bird decoration in the Chelsea style, and figures, busts, monsters, vases, mugs, and jugs. It is well to note here



CHINESE WHITE PORCELAIN, SAID TO BE
PLYMOUTH.

that Champion, of Bristol, in applying for an extension of the Plymouth patent, in 1774, described the products of his own factory as "an almost perfect manufacture," whilst he stated that the Plymouth products were "very imperfect," and, more than that, he claimed that he had been associated

with Cookworthy's business almost from the time when the patent was first granted to him.

Plymouth Marks.—The recognised mark was the sign for tin, or Jupiter, used by the alchemists, and consists of an Arabic 2 with a cross line through the tail, making it like a 4. It is usually painted in blue, red, or enamel colours under the glaze, and in brown enamel over



March (1)

1768

C.F.

M^r

W. Cookworthy's
Factory Plymouth

1770 (2)

XII (3)

24

24 (4)

24 (5)

24 (6)

24 (7)

24 (8)

24 (9)

24 (10)

PLYMOUTH MARKS.

the glaze upon early pieces made at Plymouth.

On some of the finest specimens it is gold, but these were mostly made at Bristol. The white ware was unmarked; the blue-and-white had the blue mark invariably, and at first this was thick and clumsy in the drawing, but on the later goods it is more neatly done. The incised mark has only been found on one piece, which will be noticed. Looking now at the list :

1. 7 Cup or mug in blue; four castles—the Plymouth marks—with the word "Plymouth" above and some illegible letters below, and a date with the initials "C.F."

2. On a pair of small sauce-boats, embossed, and painted with birds and flowers in colours. Sometimes the mark is in Roman letters.

3. On a cup decorated in the Chinese style, with figures and landscape. The saucer is similarly marked. The "XII" is unusual.

4 to 7. Varying form of the mark; some carelessly drawn.

8. Similar to a Bow mark, but the paste is hard. Probably other Bow marks were used.

9. Incised mark under the glaze, on a quart mug remarkably well potted, clear in colour and glaze, exquisitely painted, possibly by Saqui, on one side with peacock and pheasant and landscape, on the other side with a group of flowers; the bottom is disfigured with a fire-crack. See illustration.

10. Variation of the mark, which sometimes had the Bristol cross added below.

Plymouth is worth Buying.—Genuine specimens of Plymouth are very rare and it is only seldom that they are to be found in auction catalogues. The prices given are poor when compared with the best of other factories. The following selected from various sources: Plymouth mug, 14s.; bowl and covers, pair, formed as Doves on their nests, £7 7s.; dessert-baskets, pair, with branch handles, painted with bouquets of flowers, and encrusted with mayflower, 10½ in. long, £21; figures of Bird on a tree-trunk, coloured, and another nearly similar, white, with a figure of a Peacock, £27 6s.; shell dishes, two, painted with flowers in the Chinese style, and encrusted with coloured shells and seaweed, and

a smaller white one, £5 5s. ; tankards, pair, painted with birds, trees, and flowers in colours, £46 4s. ; teapot and cover, milk-jug and mug, painted with kyilins and vases, in panels, after the Chinese style, £11 11s. ; triple-tier shell sweetmeat-dish, with a shell handle, painted with flowers in colours, and with groups of coloured shells, coral, and seaweed, £2 12s. 6d. ; mug, bell-shaped, 5½ in. high, painted with exotic birds and continuous landscape in brilliant colours, marked, £12 ; figures, pair of Gardeners, white, 10 in. high, £10 10s. ; salt-cellar, mark in red, £7 5s. ; group, Neptune riding a dolphin, a well-known figure, often copied in Old Staffordshire pottery, on a pedestal encrusted with shells, 8¾ in. high, £22 10s. ; group, Man and Boy, with basket, 8 in. high, £14 14s. ; another sweetmeat-stand, triple tier, shell-shaped, painted with flowers, with raised shells and seaweed, £14 14s. ; teapot, painted with figures in the Chinese style, and a mug, also painted with Chinese figures in colours, £8 8s.

China Clay and China Stone.—It will be appropriate here to give some particulars about china-clay and china-stone, because they are so extensively used in the manufacture of English and foreign porcelain, and because Cookworthy discovered and first applied them to this purpose. China-clay or kaolin is prepared chiefly in Cornwall and Devon. St. Austell, St. Dennis, Roche, and St. Stephen's, in Cornwall, and the Morley, or Lee Moor works, on the south side of Dartmoor, near Plymouth, furnish the chief supplies. In these localities the decomposition of the feldspathic portion of the granite rocks supplies, in a friable state, the materials from which the kaolin is procured. The decomposed rock, usually containing much quartz, is commonly exposed on an inclined plane to a fall of a few feet of water, which washes it into a trench, whence it is conducted into catch-pits. The quartz, schorl, mica, and other mineral_s

present are mostly retained in the first catch-pit, but there is usually a second or even third pit, in which the coarser substances are collected before the white clay in mechanical suspension is allowed to rest in the tanks prepared for it. When it is settled the water is drawn off through holes in the sides of the tanks, and the process is repeated till the tanks are full of soft clay. This is allowed to dry by exposure to the air, then it is cut into cubical pieces of about 9 in. or 12 in. long, which are carried to a roofed building, and, after being properly dried and scraped, are sent to the potteries in bulk or in casks. The presence of iron has particularly to be avoided, as it would colour the body or paste of the earthenware or porcelain.



A FINE MUG, MARKED "PLYMOUTH."

The china-stone exported to the potteries is chiefly quarried at St. Stephen's, Cornwall, Tregonning Hill, and St. Dennis. It may be considered as a granitic rock, which furnishes the kaolin in a minor state of decomposition; the feldspar of the compound rock is rich in the silicates of potash and soda. It is usually a combination of quartz, partly decomposed feldspar, and scales of greenish-yellow talc, which only requires to be broken into convenient pieces for carriage to the potteries, where it is ground to a

powder. English bone-porcelain, made by practically all English factories of the nineteenth century, consists of a paste (bone-ash, china-stone, and china-clay) and a glaze (china-stone and china-clay, with boracic acid, alkalies, and lead oxide). The illustration of a beautiful vase shows very



VASE, MARKED "PLYMOUTH," PROBABLY BRISTOL.

well the difference of opinion on Plymouth *v.* Bristol. Some pieces very like this, marked in red, were in the possession of Mr. F. Fry, of Bristol, and the Earl of Mount Edgcumbe has a pair on which the Plymouth mark is also found. They are evidently made by the same artists, and should be ascribed to Bristol.

CHAPTER IX

BRISTOL

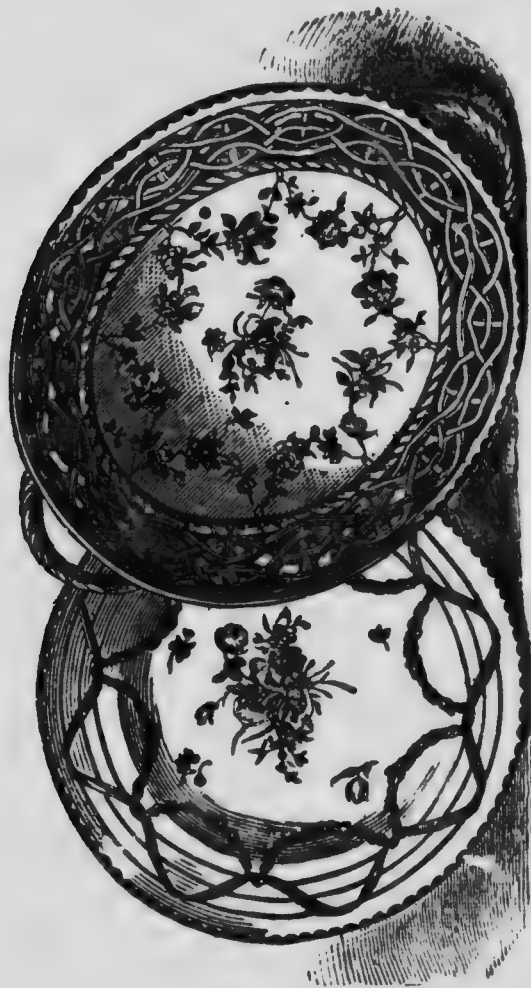
BRISTOL was the only factory in England where true porcelain was made equal in hardness and texture to the Oriental, with the exception of Plymouth and New Hall. Bristol china is particularly scarce; especially marked specimens of the finest quality, decorated with exquisite landscapes; the well-modelled figures, too, are difficult to get.

Scarcest Pieces.—But the scarcest pieces are the biscuit plaques, with elaborate ornamentation of delicate raised flowers enclosing a coat-of-arms or a portrait in low relief. Fortunately, examples of the choicest varieties of English porcelain can be studied at the museums, notably in the Schreiber Collection at South Kensington, and collectors would be wise if these were made a subject of serious study with regard to form and decoration, paste and glaze. Those who possess fine china, but do not collect it, would gain equal advantage from a close examination of authenticated pieces to which they could apply the knowledge gained by reading. There they would see that the highest class of Plymouth-marked china differed so slightly from Bristol as to justify the remarks previously made when comparing the products of the two factories. In some vases, for example, the birds are quite similar in type, probably painted by the same artist, so that the question naturally arises, "Were they made at Bristol previous to the removal

of the Plymouth works, or were they made at Plymouth ? " Perhaps, after all, it is not worth while to be supercritical, so we will leave the subject, possibly for solution by some future expert.

Looking Back.—Let us go back for a short time to reconsider the earlier period, where porcelain was first produced in Europe, and then trace the position that Bristol holds in this connection. In the German National Museum, at Nuremberg, many fine examples of Böttcher's work are to be seen. He was the first to produce porcelain of the hard character of the Oriental. In 1707 he had only succeeded in making a close, compact, red hardware, differing very little from the ordinary stoneware ; but by the discovery of a white tenacious clay by one Schnorr, Böttcher was enabled to manufacture the first white porcelain at Meissen, Dresden. The most vigilant efforts, the most terrorising threats and oaths, failed to secure secrecy, and soon Vienna, Höchst, Fürstenburg, and Frankenthal possessed and utilised the secret of making hard porcelain. The Royal factories at Louisberg, Berlin, Copenhagen, and St. Petersburg followed, and soon began to rival each other, and all to vie with Meissen. France, not to be behind-hand, and finding, at first, no natural materials for making true porcelain, used an artificial paste, composed of various ingredients fritted together, and rendered semi-opaque by chalk and hyalineous earth. This celebrated *pâte tendre* rivalled but the texture was not so firm as the hard paste, and though the texture was not so firm as the hard paste, yet in colour and decoration it still stands first. This French soft paste, like that of our Early English factories, differed from glass only in being semi-opaque and in having a soft lead glaze. The very defects of soft paste were of the highest value, for the softness of the glaze imparted such richness and depth to the enamel-painting that it has the appearance

of being incorporated with the glaze, or rather of being painted under it. In 1758 Sèvres became a Royal factory,

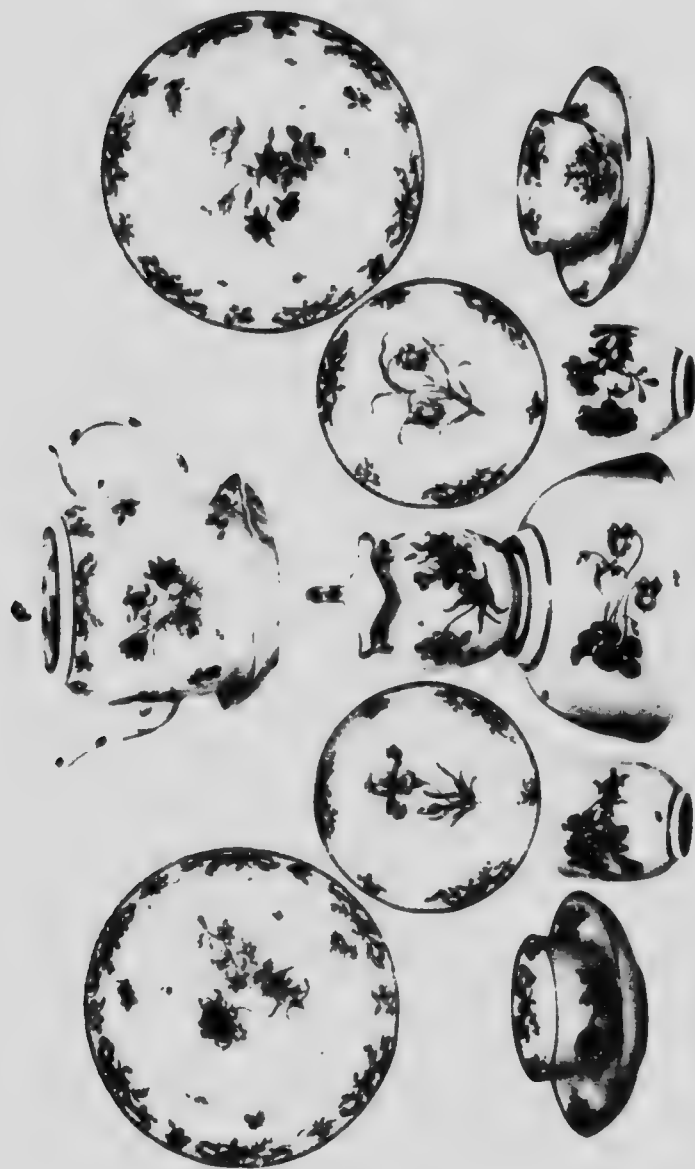


OLD BRISTOL.—A PLATE WITH A GOLD DRESDEN BORDER, AND PAINTED WITH FESTOONS AND FLOWERS, AND A PLATEAU WITH TWISTED HANDLES AND OPENWORK SIDES, PAINTED WITH A BOUQUET AND FESTOONS OF FLOWERS. VERY FINE.

which produced such famous colours as the *bleu de roi*, *bleu-turquoise*, violet, yellow, greens—*vert pomme*, *vert jaune*, *vert pré*, or *vert anglais*, and *rose* or red, especially the so-called

rose Dubarry, which should be rose Pompadour, as it was invented twelve years before Mme. Dubarry appeared at Court, and all the best pieces were made before 1764, when Mme. de Pompadour died. The discovery of kaolin, or china-clay, in France, led to the manufacture of hard porcelain, which in 1768 displaced the *pâte tendre*. German porcelain, especially Dresden, was largely imported into England, and, with Oriental and Sèvres, formed the first examples from which English products were copied.

Made in Germany.—The English manufacturers complained of the German importations that they were "allowed to pass at the Custom House as for private use, by which means the shops abound with new stock, and public sales are advertised at the very beginning of winter, and in large quantities; but there is reason to believe, from the diminution in the price of Dresden china, that this is done on purpose to crush the factory established here (Chelsea), which was a project threatened last year." Then they go on to suggest "that considerable quantities have been entered at the Custom House for private use, beside what may have been allowed to pass as furniture to foreign ministers." They pray in their petition to Parliament "that the Commissioners of the Customs may be cautioned with regard to the admission of this ware under the pretence of private use, and that the public sale of it may not be permitted more than that of other prohibited goods." They further state that the seizures cannot be difficult, "as all Dresden china has a sure mark to distinguish it by; but if this commerce is permitted to go on, the match between a crowned head and private people must be very unequal, and the possession of the foreign manufactures will at any time, by the sacrifice of a few thousand pounds, have it in their power to ruin any undertaking of this kind here." The fiscal difficulty on the one



BRISTOL. SPECIMENS FROM A CLASSICAL

hand, and the absence of sufficient financial support on the other, were responsible for the final failure of Bow, Chelsea, and Plymouth; and Bristol, as we shall see, had only a



BRISTOL FIGURES. "THE FOUR SEASONS."

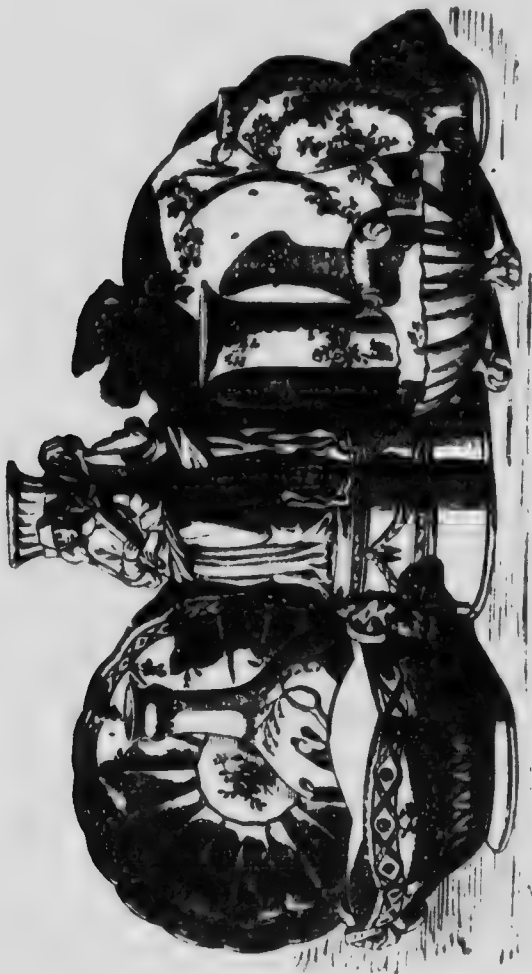
short life, for though Champion had to meet heavy expenses in fighting the Staffordshire potters and the members of Parliament for that county, in their opposition to the exten-

sion of Cookworthy's patent, yet the Bristol works were only brought to an end after he had proved his ability to produce some truly exquisite specimens of genuine porcelain of the finest texture, in painting, modelling, and potting of the most artistic and finished style.

Turning back to the commencement of Champion's work, which resulted so disastrously, it will be remembered that Cookworthy's patent for the manufacture of Plymouth china was only taken out in 1768, so that Champion could not have made porcelain before that time, unless he had another source for the supply of the chief ingredients. Curiously enough, in 1765, his brother-in-law sent two boxes of "porcelain earth" from Charlestown, now, not then, in the United States; one box was for the Worcester works, and the other for the Earl of Hynford, from whom it came to Champion, after a Mr. Goldney had declined it. Here, then, was the basis of his experiments, for, writing in February, 1766, he says: "I had it tried at a manufactory set up here some time ago on the principle of the Chinese porcelain, but, not being successful, is given up." Neither was the experiment a success, the Bristol kiln failing to secure an effective temperature. However, the box of china-earth gave Champion the notion of making porcelain. He knew of the works at Plymouth; presently we find him, in 1768, working under licence from Cookworthy shortly after the patent was taken out, and the relations between the two men continued on the most friendly terms till Cookworthy gave up, in 1774, his connection with the Bristol works, when he writes: "I have not had the least reason to complain of R. Champion's behaviour."

Earliest Examples of Bristol.—The first advertisement of Bristol china is found in 1770, and one of the earliest examples is a moulded cream-boat of very dry opaque body, made

wholly of kaolin, or china-clay, and marked "Bristoll" in relief. Another early piece is a fine hard porcelain bowl,



A BEAUTIFUL GROUP OF OLD BRISTOL.

heavy in texture and substance, as well as imperfect in glaze, painted in blue under the glaze, in rude inartistic clotty colour, representing a Chinese landscape, with "The Black-

smiths' Arms," accompanied by the motto, "By hammer and hand all arts do stand." This bore mark No. 2. Another piece, a mug, had a part of a drinking-song, with the music score in the interior. "F.B." was Francis Brittan, and John Brittan or Britain was a foreman at the works, whose initials—No 3—appear in some pieces of Champion's manufacture. These early specimens indicate that though the Bristol works were not in active operation, yet early attempts to use flint and Cornish soapy rock, or steatite, gave Champion encouragement to approach Cookworthy, and to proceed with the manufacture as soon as the former received his patent. In 1771 the factory at Castle Green was in full operation, for a public advertisement of that date appeared: "Some beautiful services, ornamental figures, candlesticks, and many other valuable articles of the Bristol manufactory," for sale "on retail at Taylor's Hall." Again, in August, 1772, an auction sale was announced for September 1st: "Useful and ornamental china, the produce of the Bristol manufactory, consisting of very elegant figures, beautiful vases, jars, and beakers, with all kinds of useful china, blue-and-white and enamelled, &c." Probably it was in this year that the turnover from Bristol to Plymouth began, because we know that Henry Bone, then seventeen years old, was transferred to the Bristol works, to complete the apprenticeship begun at Plymouth. He became a celebrated enamel-painter, was admitted an R.A. in 1811, and died in 1834, leaving behind him an extraordinary reputation, which is still maintained, as shown by the prices paid for products from his pencil.

Some of the illustrations are from the catalogue of the celebrated collection of Mr. William Edkins, which was sold in 1874 by Messrs. Sotheby, Wilkinson & Hodge.

The First Advertisement.—The first advertisement to the trade, November, 1772, was as follows: "China.—At

the manufactory in Castle Green, Bristol, are sold various kinds of 'The True Porcelain,' both useful and ornamental, consisting of a new assortment. The figures, vases, jars, beakers, are very elegant, and the useful ware exceedingly good. As this manufactory is not at present sufficiently known, it may not be improper to remark that this porcelain is altogether free from the imperfections in wearing which the English china usually has, and that its composition is equal in fineness to the East Indian (*sic*), and will wear as well. The enamell'd ware, which is rendered nearly as cheap as the English blue-and-white, comes very near, and in some pieces equal, to Dresden, which this work more particularly imitates." This will explain the frequent presence of the Dresden mark on Old Bristol, though sometimes the mark—the crossed swords—was covered by the Bristol cross and a number, or a number was placed under the Dresden mark, as will be fully shown later when the marks are given.

We now reach the period when Cookworthy gave up his interest in the Bristol works. For the last few years Plymouth had been working simultaneously with Bristol, for when Champion began to work, under licence, in 1768, he borrowed £4,500, and another £2,500 later; then in 1770 Cookworthy acquired an interest in the Bristol business. About two years later the transfer from Plymouth began, to be completed in 1773, and finally Cookworthy was paid out in 1774, when Champion became the sole proprietor. He confessed "to no knowledge as a potter than what he had acquired in the process of this manufacture, his profession as a merchant not putting more in his power; but he had the experience of Mr. Cookworthy, the inventor, one of the most able chemists in this kingdom. He had the experience of the manager of his works, a person bred in the potteries, and thoroughly conversant in manufactures of this kind. The

workmen he employed were brought up to the branch, and he had spared no expense in encouraging foreign artificers."

Champion's Early Efforts.—Champion's early efforts included the manufacture of the commoner blue-and-white ware for domestic purposes. Marked specimens are rare, but some pieces with all the characteristics of Bristol are marked with a small black cross. The glaze of this early ware is much softer than that which ordinarily distinguishes Bristol china from all other. On comparing a specimen of Dresden or Oriental with Bristol, it will be observed that, whilst in the two former the body and the glaze are distinct creations, Champion's glaze had so close an affinity for the porcelain body that it entered into combination with it and did not cover it with an independent glassy surface. Collectors will profit by carefully noting this important distinction. The effect was, doubtless, due to raw glazing, that is, the raw ware was dipped into the glaze and then fired at one operation. The great heat required to fuse the hard glaze constituted the chief risk in the work, so that, to make the cheaper blue-and-white ware, a softer glaze, fusing at a lower temperature, was adopted. Single pieces, such as jugs, pickle-leaves, and plates of the usual body and glaze, blue-and-white, marked with a cross, are not so rare as marked specimens of this cheap ware. Brogniart was of the opinion that soft paste was made at Bristol about 1776, but the only corroboration of this is to be found in a few pieces ascribed to Bristol which were soft paste so far that they could be abraded by a file, though the glaze was harder and full of air-bubbles. They were thick in substance, very transparent, marked with a cross, and painted with flowers in the peculiar lilac-grey enamel associated with the factories of Plymouth and Bristol. They may have been early experimental pieces with the variations common to that period, or they may have



BENJAMIN FRANKLIN.
BRISTOL HARD PORCELAIN FLOWER-PIECE IN BISCUIT.

been the productions of the company of Staffordshire potters to whom Champion sold his patent rights in 1781. In any case, it is undeniable that Bristol china is hard paste, true porcelain of the best type, equalling Dresden, which was set up as the pattern, though Sèvres and other factories were also copied. Many small figures are still in existence which are marked "Dresden," and believed to be such, though they are, without doubt, Bristol. The pattern, the decoration, are purely Dresden, but in size they are smaller than the original Dresden figures from which they were moulded, owing to the shrinkage of the hard paste or body in the firing. Hard porcelain shrinks nearly as much as Parian, which is reduced by one-fourth in the kiln.

The Flower Plaques of Bristol.—How many collectors are there who have specimens of the extraordinary flower-plaques of Bristol? These examples of the application of hard porcelain in biscuit show the highest delicacy combined with wonderful beauty, though they differ somewhat in style and in execution. "G. G." in dead gold was the mark on one, indicating Gabriel Goldney, who was afterwards connected with the Bristol pottery works; whilst "S. C." on another were the initials of Sarah Champion, who, writing in 1764, speaks of Cookworthy as being "the first inventor of the Bristol works," and again in 1771 says, "after dinner, visited the works." These two plaques, though beautifully modelled by Thomas Briand or Bryan, lacked the exquisite grace and refinement displayed in other examples. They were always expensive, for the trade price of each plaque was more than £5, so that they were either made to order, or for presents to personal friends. The oval plaques were about $6\frac{1}{2}$ in. by $7\frac{1}{2}$ in., though smaller ones measured 6 in. by 5 in., and the circular ones were about $3\frac{1}{2}$ in. in diameter. Generally they were unmarked, but the Bristol cross is found on the beautiful

medallion portrait of Benjamin Franklin, now worth its weight in gold. Bristol is credited with small baskets of flowers about 2 in. in diameter, in which the tiny blossoms are modelled with such rare skill and accuracy as to be really marvellous. If these specimens are soft paste they are not Bristol but Derby, being made by George Cocker, whose small baskets of raised flowers in biscuit were unique. The plaques were only one indication of the progress that the Bristol factory was making. Champion, it is true, had his time much occupied by the Parliamentary work attending his application for an extension of his patent rights for a further term; but John Britain or Brittan, his manager, was able to give such evidence before the Parliamentary Com-



A BEAUTIFUL TEASPOON.

mittee as to convince them of the justice of the application, and to assist us, by dated specimens showing his practical skill, in arriving at a proper estimate of the Bristol work.

Trade Jealousy.—The story of trade jealousy is no new one. Having laboured to bring true porcelain to perfection under Cookworthy's patent, Champion petitioned in 1775 for an extension of fourteen years in order to recoup his

heavy expenditure. Edmund Burke was his friend, and by his aid, with the support of the Whigs generally, the Bill granting the concession prayed for passed the Commons—majority, forty-nine. But the Staffordshire potters, headed by Josiah Wedgwood, were his opponents, and, in the Lords, Earl Gower, on their behalf, succeeded in inserting a clause which allowed any other persons to use the materials which Cookworthy had discovered, “except such mixture in such proportions as are described in the specification.” John Britain, in his evidence, stated that “he had had great experience in several china manufactures, and had made many trials upon all those that have been made in England, and found that all of them, except that of Bristol, were destroyed in the same fire that brought the Bristol to perfection.” He produced to the Committee for their inspection several samples of the said kinds of china, and further stated that “they had not been able to bring the Bristol china to a marketable commodity until the last six months, but that sometimes they succeeded, and at other times they did not; yet now they were able to execute any order. They had been lately making considerable improvements in the manufacture, and particularly were endeavouring to perfect the blue, in which they had not as yet succeeded, though they had now a gentleman who had succeeded in a small way, in which they had been at considerable expense.” Champion describes, in a letter to Edmund Burke, some of the samples to be exhibited to the Committee.

Two Sets of Beautiful Tea China.—“There are two sets of beautiful tea-china: one from Ovid's ‘Metamorphosis,’ different subjects to each piece, an exact copy of the Dresden set; the other, Herculaneum antiquities, each piece a different subject; also two pairs of curious vases with festoons of fine flowers; and, as it is treason to make a new king, we only



LONG-FORM VASES - COLLECTION

have made his representation." The last piece may have been either a bust of George III., or, what is more likely, a Bristol plaque, decorated with the raised flowers to which reference has been made. Burke evidently took great interest in Champion's application to Parliament for an extension of his patent, for in March, 1775, he writes: "I find by some conversations the Wedgwood people think of giving you opposition. Their power is great; whether this ought to hasten you to town I cannot decide. They were a little discouraged by the person with whom they conversed. I perceive they are coming at your clay or at some substance like it. The idea of a present to Lady North is

quite right in every respect. I hope your Herculaneum figures are on a brown or sort of pompadour ground, like the originals, or they will not be quite so well." One of the members of the Parliamentary Committee let fall one of the special examples

Bristol.

1.

2.

FB
Jan^y 9 1762

I.B. 3.

BRISTOL—EARLY MARKS.

submitted—a beautiful cup or goblet. The fragments were long preserved by Britain's family and then lost, but two of the cups similar to that broken were acquired by Mr. Edkins. They were white and gold, 4 in. high, of wonderfully fine paste, nearly transparent, and almost as thin as Japanese eggshell, with the Dresden crossed swords in blue under the glaze.

Opaque Porcelain.—The quarrel between Champion and the Staffordshire potters, headed by Josiah Wedgwood, furnishes interesting reading, but it is too long to be quoted.



BRISTOL—THE SMITH TEA-SET.

The result was to confirm to Champion the sole and exclusive right to use the Cornish clay and stone for the manufacture of transparent ware, but it allowed other potters the free use of the stone (pe-

tuntse) and of the clay (kaolin) in any proportions differing from that specified in Champion's patent, which meant that they could make opaque porcelain. During this struggle the process of improving Bristol china advanced until it reached perfection. A tea-set, made for Joseph Harford in 1774, was marked inside with a script "J. H.," having the cross between the initials and the date "1774" below them. This is the earliest marked date known. The paste and decoration were of the finest quality. In the same year Edmund Burke ordered a tea-set for presentation to a Mrs. Smith, with whom he resided during a contested election at Bristol. The shape and painting were from Dresden models,

the latter being the well-known wreaths and festoons in green. Each piece had the arms of the Smith family, with Mrs. Smith's initials, "S. S.," intertwined and painted in bright



BRISTOL—THE BURKE TEA-SET.

blossoms with rare precision and delicacy, and the gold-matt, or dead gold—not burnished—produced a very rich effect (see illustration). The painter—Edward Shiercliff—was a

local miniature-painter. Even more beautiful, and certainly more elaborate, was the tea-set given by Champion and his wife to Burke; which was afterwards—years later—sold by auction. The decoration consisted of two figures—Liberty, with a spear supporting a Phrygian cap, and with a shield on which was a Gorgon's head, faced Plenty, with a cornucopia, whilst between them was a pedestal with a coat-of-arms, surmounted by Hymen with a flaming torch. The pedestal, besides Burke's arms, bore the inscription: "I. BURKE. OPT. B.M.R. ET. I. CHAMPION. D.D.D. PIGNUS AMICITIÆ III. NON NOV. MDCCLXXIV." All of the large pieces bore this design, but the smaller teacups were slightly different. Each piece had a rich border of arabesque design in gold, enclosing Byzantine pattern-work in canary-yellow (*see illustration*).

Extraordinary Prices.—The prices of these pieces under the hammer were extraordinary. The teapot was sold for £190, and later resold for £210; a chocolate cup and saucer, £90; cup and saucer, £70; another, slightly imperfect, £40; the covered milk-jug, £115. This is said to have been the most elaborate tea-service ever made, and the cost of its manufacture must have been enormous. The inscriptions alone gave no less than 2,400 letters, and the pieces realised more than three times their weight in gold. What would be their value to-day? During the progress of the Bill—1775—Champion was presented to the Queen, and he gave her two medallions of the King and Queen in relief, and some other beautiful specimens of his work. It is curious that one of Champion's opponents failed for some time to obtain a patent for making "patent stone" china, which, by burning, became perfectly white, and did not shrink under any temperature, to be used as a material for a new porcelain altogether different from that of Cookworthy or Champion.



COALPORT. A REMARKABLE VASE. SOME LIKE IT ARE MINTON'S.

Spode purchased the right to manufacture this stone china; but the Marquis of Stafford, remembering the opposition which had been offered to Champion, and being offended at this patent being obtained, as well as being averse to a monopoly, declined to supply any more stone.

Wedgwood and Champion.—It is also curious that Wedgwood, in 1769, had taken exactly the course for which he opposed Champion. He secured a patent for encaustic decoration, and in a letter to his partner, Bentley, he regretted that he had not got a patent for his intaglio seals. Wedgwood seems to have gloated over Champion's difficulties, for in 1778 he wrote: "Poor Champion, you may have heard, is quite demolished. It was never likely to be otherwise, as he had neither professional knowledge, sufficient capital, nor any acquaintance with the material he was working upon." Then he expresses the hope that now he would be able to get cheap growan stone and clay; but this hope was disappointed, for Champion carried on his business at Castle Green till 1781, and then sold it and his patent to a firm of Staffordshire potters, consisting of Messrs. S. Hollins, A. Keeling, John Turner, Jacob Warburton, William Clowes, and Charles Bagnall. It is doubtful whether Champion had anything to do with these works at New Hall, Shelton, which, at first, produced hard porcelain similar in paste and in defects to Bristol china, but inferior in decoration. No specific mark seems to have been used at New Hall before 1820, so that it is difficult to distinguish its hard paste from Plymouth, Bristol, or the so-called hard-paste Lowestoft, to which its blue tea-ware is often ascribed.

In 1810 New Hall made soft paste, and merged its productions into the commonly termed Staffordshire. Champion's Act of Parliament served one purpose, if we judge by a letter, written by Horace Walpole, in 1775, in which he

said: "To my sorrow I did not know that last year's Act to favour the Bristol manufacturers laid a duty of 150 per cent. on French china, and I paid 7½ guineas for a common set of coffee things that had cost me but five." In that year, 1775, there was a sale exhibition of Bristol china in the Pump Room, Bath, of pieces "in enamel equal to Dresden, in blue-and-white to Nankin." In the same year, Bristol "True



BRISTOL—THE CLOWES TEA-SET.

Porcelain" was advertised as the "Patent China at the manufactory in Castle Green." The comparatively few dated pieces of Bristol excite unusual interest, one already noticed being the "Harford" tea-set. Another fine tea-set was made for Mr. William Clowes, merchant, of No. 33, Castle Green. The decoration is characteristic—the group of

flowers, the scallops in gold on the rim—but the mark, as shown on the chocolate-cup (*see illustration*), was the double monogram "W.C." intertwined, surrounded by a wreath in colours, inside the cup, the date and the number in gold, and the cross in blue on the bottom of the cup, outside. The dated examples are exceedingly rare. Specimens in the Schreiber Collection, in the British Museum, and the Mayer Collection at Liverpool, will be found very helpful to the collector, because forgeries



COPIED FROM THE ORIGINAL

and spurious imitations are not detected by the marks, but by a knowledge of the peculiarities of the china itself. First note the decoration. The favourite form was green festoons of leaves, sometimes surrounding classical heads or medallions, in each of which a vase is often minutely painted. Another form was the group of flowers noted in the "Clowes" tea or chocolate set. Next note the gold on the rims. This was nearly always scalloped as shown in the illustration, whether used on vases, cups, saucers, or plates.

A Real Guide.—Now, the decoration could be more easily copied than the paste, and here we have a real guide. The paste has a series of spiral ridges, wrappings of whorls which can be detected when wheel-turned pieces are held up sideways to the light. Instead of the paste lying quite flat, these twisting whorls stand out so clearly as to be easily seen. They were caused by the potter's fingers pressing upwards whilst shaping the vessel out of the heavy clay during the rotation of the wheel, and are distinctive of Bristol. Again, the very high temperature necessary to fire this hard paste in the kiln made sundry defects—twists, bends, fire-flaws—in the early pieces especially, and also produced occasional accidental additions to the glaze, owing to bits of the seggars breaking off during the burning process. Further, the glaze of Bristol china is full of minute holes visible under a magnifying-glass. It will be remembered that the glaze was applied, not to biscuit or to china that had already been fired once, but directly to the raw paste. Hence, during the vitrifying process, the glaze combined with the paste, and numberless minute bubbles formed and burst, leaving tiny marks. Technically, such a glaze is termed "bubbled." Both paste and glaze are hard, and cannot be cut with a knife, scarcely with a file. Professor Church thus describes the peculiarities of a piece of Bristol porcelain: "Paste—

colour, milky-white ; fracture, sub-conchoidal, slightly flaky ; lustre of fracture, something between greasy and vitreous, under the microscope hackly ; substance, apparently compact and homogeneous : glaze—thin, slightly bubbled, and having the hardness of fused felspar, about six in the mineralogical scale ; hardness of paste, extraordinarily high, just that of quartz, seven on the scale. The analysis shows the cause of the hardness and other fine qualities—silica, 62.92 ; alumina, 33.16 ; lime, 1.28 ; alkalies, 2.64 per cent. It will be seen that the lime and alkalies do not amount to 4 per cent., which is a remarkable amount for a fluxing or fusible ingredient. In hard paste, such as Oriental, it is 6 per cent. ; Dresden, 6.3 ; Sèvres, 7 ; whilst in *soft paste* English china, often as much as 33 per cent. is alkaline matter, bone earth, and fluxing salts, the remainder being silica and alumina."

Little Alkaline Matter.—"Probably no hard porcelain was ever made with so little alkaline matter as the Bristol, which failed because it was too expensive ; the common blue-and-white was undertaken too late, the American market was closed, the trade opposition resulted in heavy costs, and generally business was bad, owing to the wars. Richard Champion will be remembered as the man who, when Cookworthy declined the manufacture of hard porcelain, supported it with all his power, and improved it so that it became 'an almost perfect manufacture.'" Dr. Blackmore, a noted collector, speaking of the cottage china, remarks : "The paste of the common Bristol cups and saucers is very translucent, and presents a yellowish tinge when held up to the light, and not greenish, like the Worcester paste. It is very hard under the file. It is often warped in the baking. Most specimens show the spiral lines, or strix, made in turning the paste on the wheel, familiar to all collectors of Bristol. The glaze is good and evenly distributed."



G. GALTFORT. FLORES ET FRAGILES.

Bristol Figures.—Bristol figures must have been numerous, as they were so constantly advertised, but, though they may be distinguished by paste, glaze, and decoration, they were frequently unmarked. The best known are the two sets of "The Four Seasons," one of which has been previously given as an illustration.

Similar figures were made at Derby in a larger size, and they were also copied in Staffordshire pottery. Another set—"The Four Quarters of the Globe"—were 13 in. high: "Europe," with a book in one hand and a palette in the other; at her feet are trophies of war, with a horse reclining. "Asia" holds a vase with spices, and at her feet a camel is reclining (see illustration).

"Africa" is repre-



BRISTOL FIGURE, "ASIA," ASCRIBED TO
PLYMOUTH.

sented as a young negress; her attributes are a lion and a crocodile, also an elephant's head. "America" is drawing an arrow from a quiver on her shoulder; in her left hand she holds a bow, and at her feet is a prairie cat. All of these rest upon scroll plinths. This set has been sold for £610.

A third set of four were "The Elements"—"Fire," represented by Vulcan forging a thunderbolt; "Air," by a winged goddess holding Pandora's box and resting on a cloud; "Water," by a naiad with a net containing fish, with other fish at her feet, and a water-urn; "Earth," by a gardener resting on his spade, having a basket of fruit at his feet. The modelling is of astonishing spirit and power, full of life and beauty. Amongst other figures may be mentioned a beautiful group of three females holding baskets on their heads, standing on a pedestal round a triangular column; a Milkmaid holding a pail, standing on a plinth; a pair, Boy and Girl, with dogs, marked "B" in blue; group, similar to the one described, but the three females hold funeral torches, in white porcelain; a pair, Boy and Girl, exquisitely modelled in white biscuit; a Girl with a Lamb, decorated in colours, other examples in white; a Boy seated on a barrel, holding a glass, and a Girl, the companion; another pair of a Boy and a Girl, playing on musical instruments, seated on scroll plinths. Animals and birds were often made, and to this class should be referred a large number ascribed to Derby and other factories; but they are hard paste, not soft. Such are a pair of groups of Sheep with Lambs, enamelled in brilliant colours and finely modelled; and a figure of a Pheasant, enamelled in colours, and many others in colours, and in white biscuit or glazed white.

Bristol Vases.—Champion's vases were the largest of his works, and, though they have all the distinguishing features to which reference has been made, which guarantee their origin, it is to be regretted that they were not marked, as a general rule. He claimed that they were equal or superior to the Dresden. An illustration has previously been given of a very finely decorated vase. Some of these were painted with exotic birds in brilliant colours, and with landscape backgrounds delicately pencilled. The design of others showed

considerable skill, being painted with Chinese figures in me tallions, with backgrounds imitating shagreen or shark-skin, often chosen by the Chinese themselves for a similar



OVAL PLATEAU IN BRISTOL PORCELAIN.

purpose. The form of these vases was usually hexagonal, 12 in. high, or, to the top of the cover, 16 in. Of the same size and shape were those (1) painted in monochrome in land-

scapes—two sides were blue, two green, and two lake ; (2) decorated with modelled sprays and flowers ; (3) enamelled in blue and painted with sprays and leaves ; and (4) decorated with birds and insects in compartments with a blue salmon-scale ground like scale-blue Worcester. The following catalogue description is from the Edkins Collection : " A vase of hexagonal shape ; four of the sides are painted with landscapes in colours, the other two in blue monochrome, all exquisitely pencilled. The gilded border, round the upper portion, beneath the neck, and at the angles, is a rich arabesque of elegant design." Probably the present value of this vase is more than £1,000. But it must not be thought that all Bristol vases were of an elaborate type such as those described. By far the greater number were smaller, and painted with simpler patterns, such as festoons of green leaves, bouquets of flowers or festoons of flowers with detached sprays. Most of the festoons of leaves or of flowers were suspended from a line of gold or of colour—red, blue, or lilac. The plateau in the illustration gives a very good idea of the style and decoration of the finest quality of Bristol china. At the outer edge the scalloped gold can be seen, then the festoons enclosing vases of classical forms, in sepia, and the centre painted with a lovely group of Cupids, surrounded by a matted gold border. It is worthy of notice that in the Edkins sale were two coffee-cups painted with borders and festoons of flowers, marked with a cross, which were referred to as rare examples of *very soft paste*.

List of all the Known Marks.—The early English factories marked their first products in a haphazard way. Some pieces had a mark, but the great majority had none, and can only be distinguished by the man who knows the paste and glaze and other peculiarities. Fulham, for instance, had no marks ; that on Bow is uncertain ; Chelsea in its later period

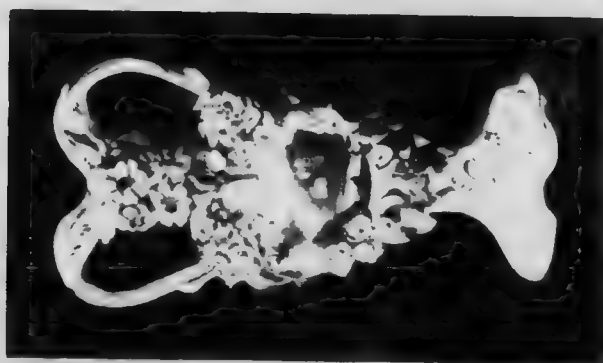


PLATE I. VASES.

adopted the anchor, but the early ware is often questionable; and Worcester so changeable as to be almost impossible as to the classification in point of date. We have shown quite a number of Worcester workmen's marks, but the "who" and the "when" are unknown. Plymouth, the fore-runner of Bristol, had a mark which was never doubtful—the symbol of tin, or the sign of Jupiter—but it was seldom used. Even when it is, uncertainty remains as to the place of origin—Plymouth or Bristol. The latter factory adopted two marks, the + and the capital B, and each, when used, has often a number,

from one to twenty-four. All the specimens of the family of William Stevens, who was a partner at the Bristol factory, were distinguished by the figure 2. Those marked by the figure 1 are most beautifully decorated, and are ascribed to William Bone, the famous enameller, who, with Stevens, joined the factory as an apprentice. In the list the

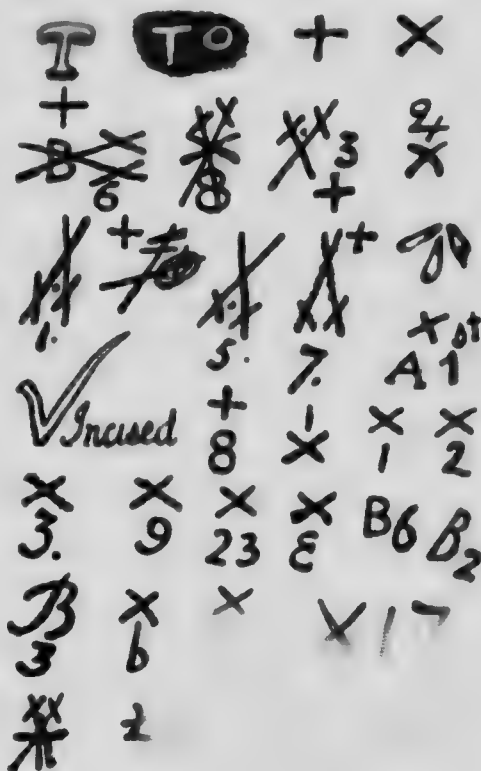
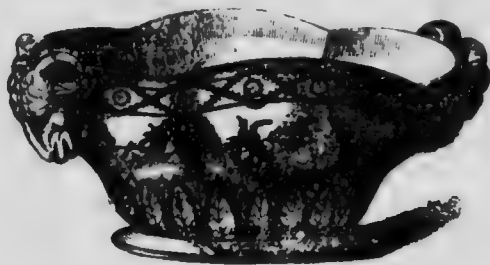


figure 1 will be seen with the Dresden mark, which was copied by Champion when he copied the ware. The figure 1 will also be seen with the Bristol cross both above and below. There is nothing to show whether the cross or the B was first used. Probably the Plymouth mark was adopted in the earliest Bristol period, as a teapot, long preserved by the Britain family as a souvenir of Champion's work, had this mark in gold. The Dresden crossed swords are shown in the list, combined with the B and a number, or with the + and a number, or simply with the cross without a number, or, again, with the number without any other mark. Sometimes the Dresden mark is in faint blue under the glaze, with the other marks in darker enamel blue over the glaze, and now and again the number is found in gold. The commonest mark is the cross and the number in blue, which is frequently found on services decorated with scalloped gold edges and three gold lines, between which deep-blue ribbons are interlaced and accompanied by detached flowers. In the Edkins Collection a fluted cream-boat, with flowers in blue, in the Nankin style, was marked with a cross and an embossed letter "T," for Tebo, a modeller, whose other mark, "To," is found stamped on a statuette of the Marquis of Granby, sometimes ascribed to Bow. In the same collection a teapot, finely painted with flowers in lake and gold, arabesque borders, with green shagreen panels in the interspaces, on exceedingly fine paste, was marked with the initials "I. B." on the bottom and inside the lid. These initials indicate John Britain, Champion's foreman, referred to in previous notes.

Buy Old Bristol for a Rise.—The formation of a collection is a costly amusement, but sale prices show that the difficulty is not to sell, but to get, really fine specimens. It will be increasingly difficult, even for the most wealthy, to collect them in the future. The following experience befell the

writer in a slum district of a seaport town. On the other side of the street, a little boy, seated on a doorstep of an old-furniture shop, was banging the lid on to the teapot hard. Bang! smash went the spout. "Oh," says the mother in reply to an inquiry as to the price of the pot, "it is a good job for you that the spout is broken, or it would have been a shilling; now it is ninepence." A specimen Bristol teapot, marked with a cross and a number, now reposes in the writer's collection. Cost ninepence; would rather have paid a shilling if it had not been broken! The chances like this are few, but the continual withdrawal from the market of large numbers of pieces of old china must have a marked effect as time goes on, and an inevitable rise in prices must result. Special pieces will command special prices. A tea-service, Bristol, blue border, etched in gold with oak leaves, marked with Dresden crossed swords, thirty pieces, sold for £7 17s. 6d. a few years since. To-day it would be cheap at £50. A bowl, circular, fluted, painted with flowers, 11½ in. diameter, with a teapot, painted with flowers, a teacup and saucer and two cream-jugs, cost at auction £44 2s. Two dishes, oval-shaped, painted with flowers in festoons and sprays, gilt edges, £16 16s. Set of four figures, "The Quarters of the Globe," 8½ in. high, £24 3s. Figures, pair, emblematical of "Land" and "Water"—a Woman with a lion, and a Man with a dolphin—7½ in. high, £4 15s. Jug, small, shaped, painted with birds and foliage, £6 16s. 6d. Dish, oval-shaped, fluted, and one kidney-shaped, painted with bouquets and spray of flowers, £15 4s. 6d. Tankard, cylindrical, painted with flowers, and two bowls with flowers and coloured borders, £9 19s. 6d. Teacups and saucers—two—and a small tray, painted with medallion heads in gilt borders and festoons of green laurel-wreaths between, and a bowl and cream-jug, nearly similar, £168. Teacup and saucer, painted with

portrait medallions, green laurel festoons, gilt lines, and the interlaced initials "R. S.," being part of a service made by Champion for Sir Robert Smith, £37 10s. Teapot and cover and a bowl, painted with bouquets of flowers, £7 15s. Teapot and cover, painted with festoons of flowers and portraits in



BRISTOL—ONE OF TWO COMPOTIERS,
SOLD FOR £270.

oval medallions, £12 5s. Tea-service, painted with groups and sprigs of flowers in colours, with brown edges, twenty-two pieces, £42. Tea-service, similarly painted, with gilt edges and

handles, consisting of teapot, cover, and hexagonal stands, milk-jug, eight teacups, six coffee-cups, eight saucers, and a Plymouth cup and saucer, £39 18s. Dinner-service, part of, consisting of four tureens, covers and stands, with two ladles, sixteen dishes of various sizes, and twelve plates, £76 6s. Vase, oviform, painted with flowers in colours and mounted with Louis XV. ormolu scroll handles, rims, and feet, 11½ in. high, £8 18s. 6d. Bowls, pair, fluted, painted with bouquets of flowers, 11½ in. diameter, £28 7s. Cabaret, decorated with festoons of foliage in green and horizontal gilt lines, comprising oval plateau, teapot, sucrier and cover, milk-jug, cup and saucer, marked with the Dresden crossed swords, £27 6s. Figures, pair, Lady with tambourine and Gentleman with lyre, 11 in. high, £52 10s. Two compotiers (see illustration), Edkins sale, £270. Examples could be multiplied, but they all tell the same tale when compared with the values set upon Bristol at the present day—it is worth buying for the rise.

CHAPTER X

LONGTON HALL

RECENT investigations seem to show that the earliest Staffordshire porcelain was made about 1745 by William Littler, at Brownhills, near Burslem, and there is a great demand for fine specimens of his work, especially those which are marked. As early as 1752 he moved to Longton Hall, near Newcastle, Staffordshire, and the mark, as given with the illustration, is very distinctive, two L's crossed, having three or more dots underneath—Littler, Longton. It is known that William Duesbury, the Derby manufacturer, worked at Longton Hall, and it appears that he purchased the models and moulds when the works came to an end in 1759, and transferred them to Derby. The British Museum has some pieces of this ware, which the beginner should see, and at South Kensington there are other specimens. The body, of paste, of Littler's porcelain is rather vitreous or glassy, and, therefore, translucent. It bears a close resemblance to the rougher Chelsea of the earlier period, but sometimes it will be found to have the usual marks of any early experimental period—the cracks, flaws, and imperfections due to imperfect firing; the uneven, wavy surface, with, as it were, a heaviness or lumpiness under the base, caused by the heat in the furnace acting upon the glassy frit. But the paste is not the main feature by which Longton Hall can be identified.

The Decoration Supplies Two Tests.—The first is a

brilliant blue colour, which must have been derived from a very pure cobalt. It is very dark, like the dark blue of Derby, but it is streaked or flooded as if it had run upon an uneven surface, giving a depth and richness resembling the *flambé* colours of the Chinese, only the Chinese never seemed



LONGTON HALL VASE AND MARK.

to get this exact shade of cobalt. The second is that the scroll-work, which in most factories would have been carried out in gilt, was here done in white enamel. It is well to be quite clear on this important point. Previously, I have shown that the soft paste gave ragged edges to underglaze colours, so that a gilt border was generally used in frames or arabesques

which outlined the compartments or reserves, in order to cover the edges. Longton Hall used white enamel for the same purpose, and it was the only English factory which did so. True, gold is found as a decoration, but that gold is matt gold, leaf gold applied by the use of gold size, but not burnt in. The rich, streaky blue body will be noted in the Schreiber Collection, as well as on the specimens in the British Museum, and other colours, notably a fine claret.



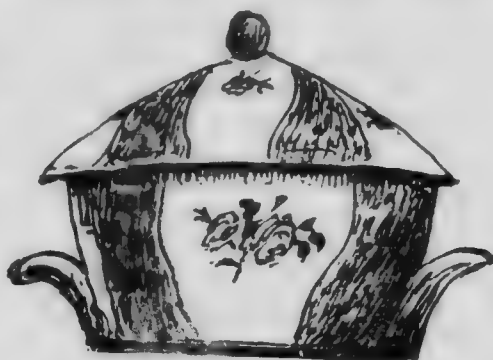
SWANSEA
Painted by Thomas Pardoe



SWANSEA - IN CALIFORNIA MUSEUM

The Peculiarity of Longton Hall Decoration.—Another peculiarity of Longton Hall is the flower decoration on some examples. The flowers are not in groups, or wreaths about the neck or foot, but simply stuck singly upon the rim, giving an effect at one and the same time both curious and clumsy. These are poor and crude in modelling and colour, as are many of the figures, which are unmarked as a rule, and look like poor quality Bow or Chelsea, except that the bases are sometimes decorated with raised flowers having the streaky Longton Hall blue.

Yet, other vases of a much higher type, with most elaborate raised flower and raised bird decoration, ascribed to this factory, have fetched large sums. Three were sold in 1901 for over £240. From the advertise-



LONGTON HALL—COVERED DISH.

ments issued in 1757 and 1758 we learn that white, blue-and-white, and enamelled porcelains were produced, including open-work fruit-baskets and plates, leaf basins and plates, figures and flowers of all sorts, melons, and cauliflowers. The commonest forms, as yet recognised, are plates and dishes decorated on the edges with embossed vine-leaves, often coloured with the streaky blue which has been described, or with the claret-red. Shortly, then, the main facts that the beginner has to remember about Longton Hall china are the rich, streaky blue colour, the flowers on their stalks in the round, the peculiar early English flower-painting, the translucent paste, and the hints given with regard to the

failures of an experimental stage—cracks, crazes, and deviations from form. Coloured salt-glaze ware of the finest quality is ascribed to Littler. It has a similar colouring.

Some magnificent specimens of Longton Hall china shown in the half-tone illustrations surpass everything hitherto attributed to that factory. Mr. Stoner says, "The decoration immediately recalls the productions of the best period of Chelsea. That the artist must have migrated there on the closing of the works at Longton Hall in 1758 (? 9) there can be no doubt, as the same master-hand is easily recognised upon pieces of a similar character, produced at Chelsea between 1759 and 1770." He refers especially to a set of five vases, tulip-shaped with circular bases, one of which—the largest—had a cover and scroll handles; the others had handles formed by a continuation of the spreading leaf-shaped necks to the sides. In these the ground was a brilliant *gros bleu*, having reserved white panels painted with Watteau subjects framed with rich gilding in an elaborate design.

The Bemrose Collection and its sale-prices furnish other information of much interest and value to the collector.

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SWANSEA
 Painted by Thomas Parrott



SWANSEA.
 Fruit painted by Parrott, flowers by Billings.

CHAPTER XI

CAUGHLEY AND COALPORT

Caughley (Shropshire).—Caughley is old china, because the works were closed in 1814, when John Rose, of Coalport, on the opposite side of the River Severn, transferred the plant, after having used it since 1799 as a branch establishment. The coal at Caughley had given out, and the cost of carrying the unfinished goods by hand—or, rather, by head—was too great. The ware was carried down the hill and across the water by women, who bore the burden on their heads all the way. It was in 1772 that Thomas Turner, who was trained at Worcester, bought the old Caughley pot works, and in 1775 we read: "The porcelain factory is now quite completed, and the proprietors have received and completed orders to a very considerable amount. Lately we saw some of their productions, which, in colour and fineness, are truly elegant and beautiful, and have the bright and lively white of the so-much-extolled Oriental." In 1780 Turner went to France to pick up knowledge from the French factories, and he brought back with him skilled workmen, as well as the knowledge which his education enabled him easily to acquire, for he was both artist and chemist. During the same year he introduced the famous "Willow pattern," and this was the first made in England, being printed under the glaze in a rich deep-blue colour. Other Chinese subjects, such as the "Broseley Blue Dragon," were made at about the

same time. Probably the engraver was Hancock, though Turner himself was a good engraver. It must not be thought that only printed china was made here, for, indeed, some of the best works marked with the "S" of Caughley are quite as fine as the best Early Worcester, and, more than that, they cannot be distinguished from Worcester, except by the mark. The early marks of the Turner period were "S" or "C" printed or painted in blue under the glaze, the ordinary written figures



CAUGHLEY AND COALPORT MARKS.

disguised like Chinese marks, and the old "SALOPIAN" which gives the last mark is impressed. Was the crescent used as a mark at this factory? Opinions differ. Jewitt says emphatically that it was, and that he had seen undoubted

pieces of Worcester and Caughley printed with same pattern and having the same mark—the crescent. He further states that a great proportion of the transfer-printing for Worcester was done at Caughley. May not the real solution be that the factories did not attach as much importance to the mark as we do? But, in any case, the recent authorities are content to ascribe the crescent to Worcester. The old marks were continued by Rose when he bought the works, but the rich gilding which he introduced distinguishes those later pieces which also show the early marks.



SWANSEA VASE - VERY FINELY FINISHED - AND GILT

Coalport, Coalbrookdale.—At Jackfield, bought in 1780, Mr. Rose began to make china for a short time before he removed to Coalport, so that when his old master, Turner, of Caughley, gave up business, Rose became the purchaser, having practically beaten out of the market the man in whose house he had lodged, and who had taught him the art of china-making. Unhappy differences destroyed friendship! Rose resembled Duesbury, of Derby, in his power of absorption; Derby absorbed Bow, Chelsea, and Longton Hall, and Coalport took Caughley, Swansea, Nantgarw, and several smaller works; and to-day the Coalport China Co., Limited (John



CAUGHLEY—MARK "S."

Rose & Company), has a high reputation amongst the potters of the kingdom. The business was a success from the beginning, perhaps because "copying" paid, so extensively was it practised. Dresden was copied—shape, colour, embossing, mark, and all. The style of painting of birds and flowers was (for Dresden) Dresden. Again Sèvres was copied very successfully, and Chelsea, too, including the marks; but the best copies of Sèvres were not Coalport, but Madeley.

Forged Marks.—All is not Chelsea that has the gold anchor, nor Sèvres *pâte tendre* that has the crossed L's. Professor Church says: "The vases are often coarse imitations of Chelsea porcelain, and sometimes bear what must be looked upon as the forged mark of an anchor in gold. Cups

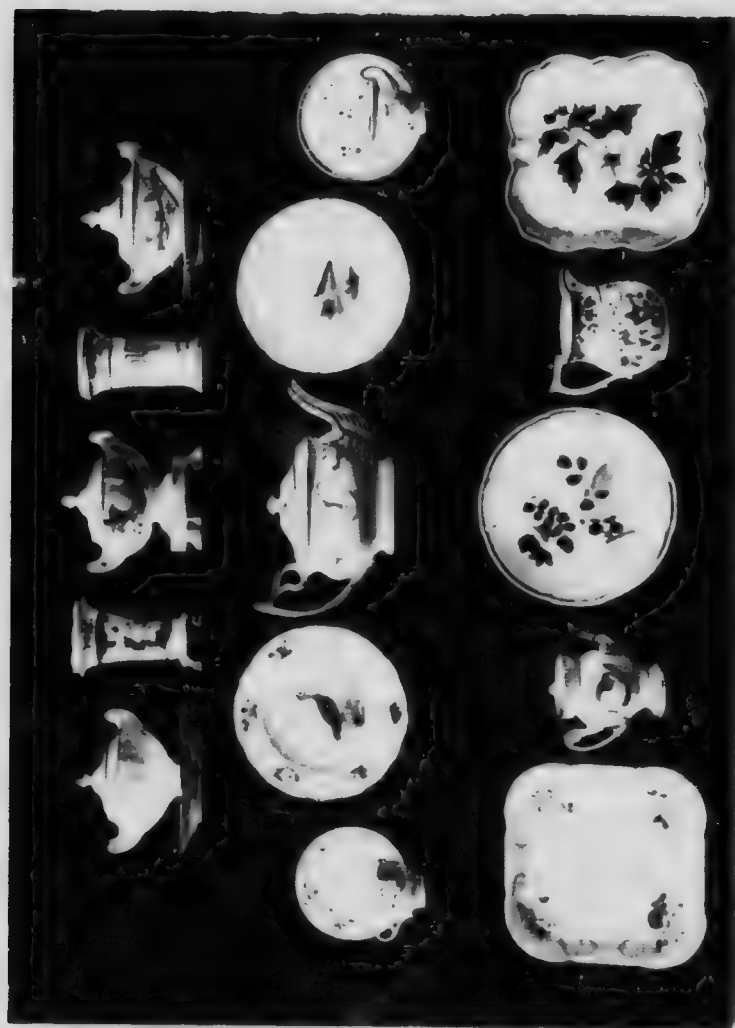
and saucers are also found having two L's crossed, in imitation of Sèvres ; marks of other factories, English and foreign, are also found upon pieces of Coalport porcelain and earthenware." However, the earliest copies from Chinese patterns in blue printed and painted ware had great popularity. Reference has been made to the "Willow" and "Broseley Blue Dragon" patterns of Caughley, where they were first made, and at Coalport they had the most extensive sale of



CAUGHLEY—SUCRIER AND COVER.

any pattern ever introduced, especially the "Willow" pattern. However, ordinary earthenware plates and dishes of this pattern, which was 'produced by other factories, are plentiful, and are only worth a few shillings, not more, except the early porcelain pieces bearing the Caughley mark, such as

the cups without handles, ribbed and finished just like the Chinese, with a printed, and not a painted, pattern. The paste of Coalport has no distinctive difference from the ordinary standard English porcelain, except that in 1820 the medal of the Society of Arts was awarded to Mr. John Rose "for the best porcelain produced without lead glaze." The list of marks shows the rose, obvious enough, then "Coalport," written and very rare. Then come combinations, "C D" for Coalbrookdale, and "C B D" for the same, and



CHINA - LACED - MUSEUM

a further one of "C Dale" written. In connection with some of these in a ribbon is "Daniell, London," which firm, like Mortlocks and other firms connected with Coalport, gave large orders, and had their advertisement. The curious mark with "C S N" inside a written "&" is a late mark, and on examination the "&" can be analysed into C (Coalport) and S (Salop), whilst the "C S N" show the absorption of Caughley, Swansea, and Nantgarw.



LATE COALPORT. SPECIMENS OF TEA AND COFFEE CUPS.

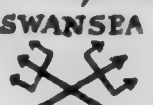
CHAPTER XII

SWANSEA AND NANTGARW

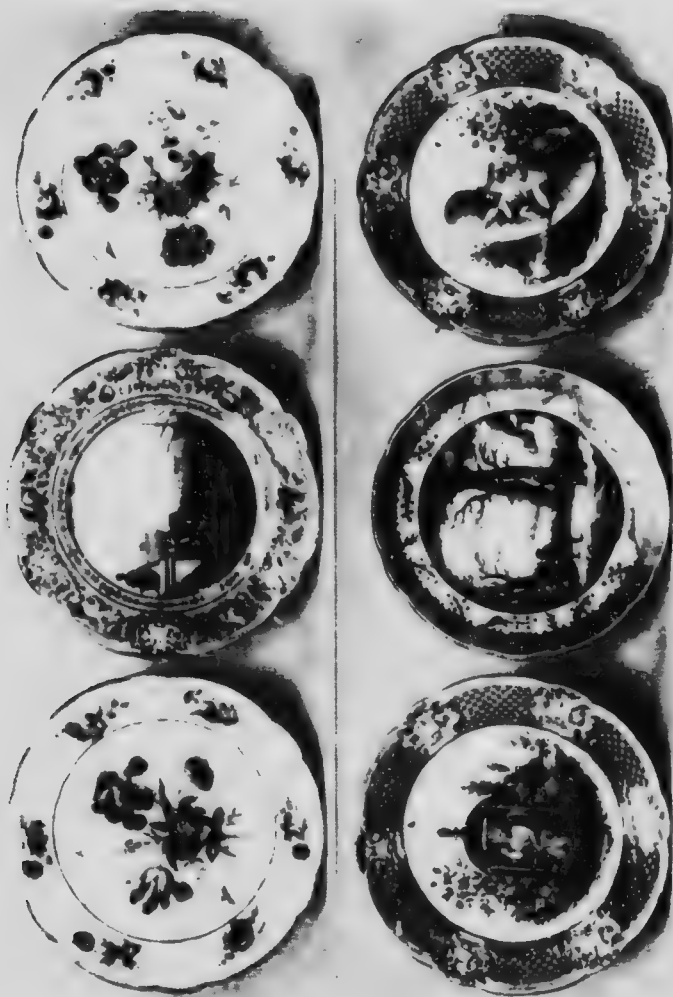
Swansea.—Billingsley, the famous flower-painter, of Derby, and his son-in-law, Walker, seem to have been true Bohemians, a real case of "Oh! where shall I wander? Oh! where shall I roam?" and in their roaming they set up for themselves at Nantgarw, and sent a letter in 1814 to the Board of Trade, which Sir Joseph Banks, as a member of the Board, referred to Mr. Dillwyn, of Swansea—the Cambrian Pottery—for examination and report. He accordingly reports: "Upon witnessing the firing of a kiln at Nantgarw, I

found much reason for considering that the body was too nearly allied to glass to bear the necessary heat, and observed that nine-tenths of the articles were either shivered or more or less injured in shape by the 'firing.'" But as Billingsley, who also called himself Beeley, made Mr.

CAMBRIAN CAMBRIAN
SWANSEA in red, painted,
Swansea or impressed
DILLWYN & Co. impressed

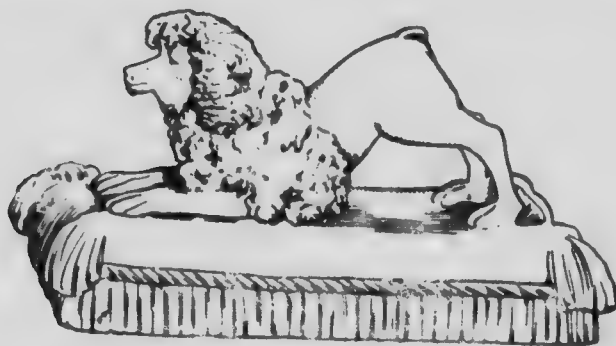
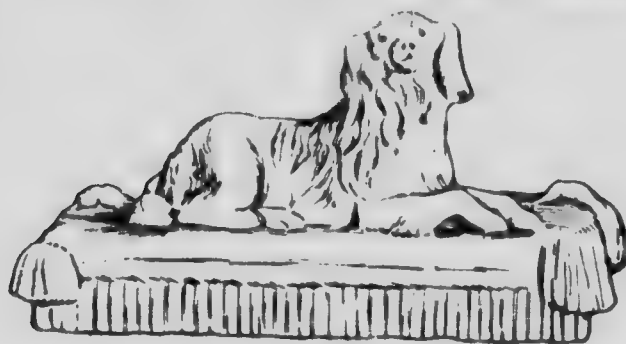

BEVINGTON & CO
SWANSEA IW
impressed

SWANSEA MARKS.



SIX BEAUTIFUL SPECIMENS OF THE ART OF THE PAST.

Dillwyn believe that the kiln was defective, he made an offer to give the paste a trial at his pottery, where two new kilns were built under their direction, and the manufacture of china was commenced to be terminated in 1817, when Flight & Barr, of Worcester wrote to Mr. Dillwyn stating that



SWANSEA BISCUIT—SPANIEL AND POODLE.

Billingsley and Walker were absconding workmen from their works, and that he must not employ them; upon which they were discharged and returned to Nantgarw. They had succeeded in making a beautiful translucent china with superb decoration—notably the Billingsley rose—in fact, the finest porcelain with granulated texture ever made, perfectly homogeneous, and so clear that, when viewed through trans-

mitted light through the back, the whole of the painted pattern can be seen in its proper colours. Yet it would be an error to assume that all Swansea china had the same soft, glassy, transparent texture. There was the Billingsley period, 1814 to 1817, which had all three qualities, but side by side was an experimental body, 1815 to 1818, made by Dillwyn himself, harder and stronger than that of Billingsley, and showing, when held up to the light, a greenish tinge, and, lastly, Bevington's porcelain, 1818 to 1823, which was marked by an unusual dead whiteness. Bevington succeeded Dillwyn, and in 1823 Rose, of Coalport, purchased the moulds, etc., three years after Billingsley had given up his second attempt at Nantgarw and migrated to Coalport. He, too, had been bought out by Rose. But there were other potters at Swansea whose names will be found in the marks, and in

addition to the other simple and decorated porcelain, biscuit figures were made.



SWANSEA MUG.

Nantgarw.—There is a marked resemblance between the china of Swansea in its best period, and that of Nantgarw, in the soft, milky, beautiful, almost transparent paste, and in the flower-painting. Indeed, the mark itself, "NANT-GARW" or "NANTGARW," impressed

in the paste, and easily read when held up to the light, was apparently used at both factories. And as Billingsley was the flower-painter, naturally his lovely roses decorated the products of the two works, though Swansea had

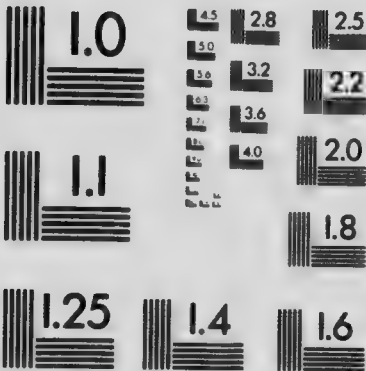


NANT. ARW. 118. CARDI. MUSEUM



MICROCOPY RESOLUTION TEST CHART

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embossed patterns, often flowers, in addition, which are not found on Nantgarw. Then W. W. Young, who, before Billingsley's time, was the principal painter on Swansea pottery, an artist of great ability, not alone skilful in painting flowers, but birds, butterflies, insects, and shells, drawn from nature, followed him as the proprietor of the Nantgarw factory, when he finally gave up and went to Coalport; so that it is practically impossible to separate the two fabrics. In the account of Swansea china we noted that

NANTGARW
C.W



SAUCER, LILAC AND GOLD-SCALE GROUND.

Nantgarw works were started in 1811 and closed in 1814, when Billingsley, the great rose-painter, went to Swansea. On his dismissal by Dillwyn in 1817 he returned to his old factory till 1820, and it was during this period, owing to the monetary support of liberal friends, that his best work was done. The earlier effort had resulted in "nine-tenths" of the articles being spoilt, and the immense waste of spoiled goods—"wasters" they were called—no doubt accounted for the ultimate closing. Yet such was the beauty of the services, like the one presented to the Prince Regent, afterwards George IV., that "as many as forty gentlemen's carriages had been known to be there in one day." Moreover, the London firms, Mortlocks especially, bought largely,

and often, too, they bought white china, to be decorated in London by artists—Webster notably, who afterwards went to Derby, and Randall, who founded Madeley. Exquisite paste, excellent painting of flowers and landscapes, and delicious little figures in hats and baskets—real gems of art—will render Nantgarw famous for ever. But it is so rare and so dear! To buy the finest, one must be—well, a millionaire! The mark "NANTGARW," usually impressed, is sometimes in red, and a scratched "B" is now and then found. The "C. W" below the mark is said to mean "China Works." Others say it is "G. W" for "George Walker," Billingsley's son-in-law, whose name some say was "Samuel." I do not know. But this I know—that fine specimens are absolutely the best *English*, purely native, designs I have ever seen.

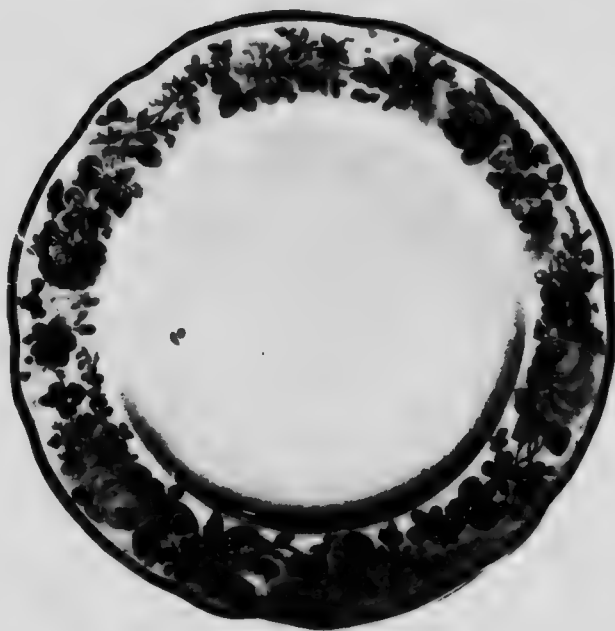
In the illustrations will be found specimens from a dessert-service of rare beauty. The flange of each plate is divided into six compartments framed with gilded white foliated scrolls entwined with festoons of small golden flowers tied together by a bow of ribbon. The ground, finely powdered with gold, is decorated with exquisitely painted sprays of pink roses and foliage. The base of the plate, encircled with a garland of flowers painted in colours, is decorated with delicate designs such as "The Infant Bacchus," "Cupid in a Cage," "Cupid in a Hat," "Pliny's Doves," and numerous bouquets of flowers, landscapes, etc.

The collector will note the scalloped edge which is common to the six plates in this illustration, and it may also be traced in other reproductions of Swansea and Nantgarw dishes and plates in the same section.

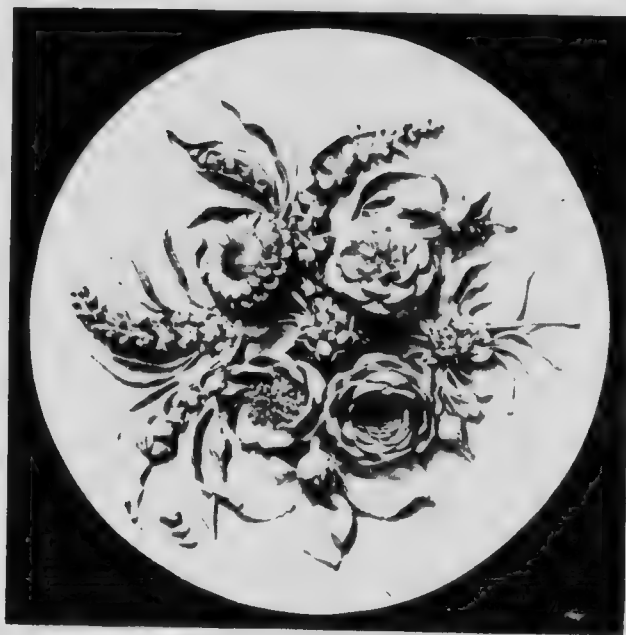
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SANIGARW.
Painted by Billingsley



BRISTOL. A FLOWER PLAQUE IN BISCUIT. (See p. 222.)

CHAPTER XIII

MADELEY

THE spirit of Bohemianism which influenced Billingsley, the inability to rest in one place, appears also to have moved Martin Randall, the founder of the Madeley china works, though he was a Quaker, "a convinced Friend," who belonged to a family of potters. His brothers Edward and William learnt their business at Caughley, and there too he served his apprenticeship, quite near Broseley, where he was born in 1786, and quite close to the Coalport works, whose proprietor, John Rose, acquired, in 1799, the factory of Turner at Caughley, in 1820, that of Billingsley at Nantgarw, and in 1823, that of Bevington at Swansea.

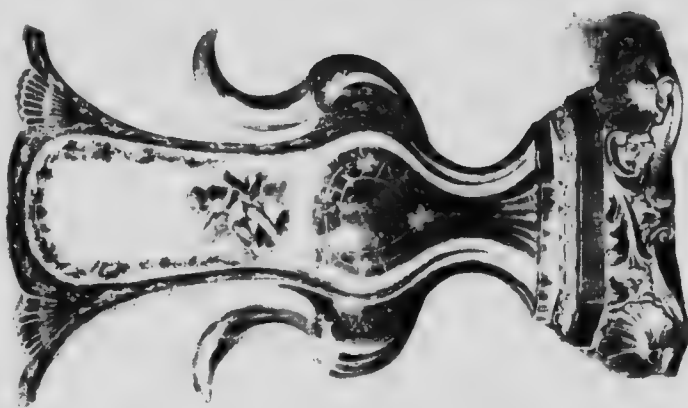
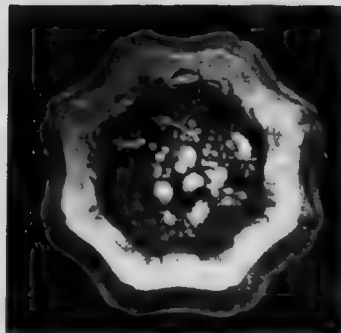
After leaving Rose, Martin Randall worked for Duesbury at Derby as a painter, then he went to Pinxton, which was closed in 1812, about which time he and Robins entered into partnership as china-decorators at Spa Fields, London, where they undertook the enamel-painting and firing of white china supplied to them by Mortlock & Co., who bought large quantities from Nantgarw, and by Baldock & Garman, who secured soft-paste French china from Paris. Supplies from the latter firm were maintained when, on leaving London after dissolving partnership with Robins, about 1823, Randall migrated to Madeley, and continued to decorate in the Sèvres style, firing his work at first in a box-kiln by burning char-

coal, though later he built an enamel or muffle kiln which was heated by wood fires. This firing process fixed the enamel colours.

Gray, Randall's apprentice from 1817, aided him in the decoration, and, when larger premises became necessary, another nephew, John Randall, afterwards the celebrated painter of birds, was bound apprentice to the decorating. Now it was that Martin Randall extended his operations, for he built muffle-kilns for enamelling, and one for hard firing, which was necessary for biscuit and glaze—in other words, he manufactured china, but only employed a small staff, a thrower and turner, a modeller, a presser, and a fireman, in addition to a few artists.

It was only after repeated failures that he was successful as a practical potter, for at that time nearly all the potters were making china which was neither hard nor soft, which contains bone-ash as one of its constituents, and which remains as what may be termed the standard English porcelain. Randall's porcelain was an artificial soft paste, and during the period of about twelve years before he removed to Shelton, in 1840, the London dealers had realised that, with the exception of the mark, this English china was good enough to sell as Old Sèvres; but the honest Quaker absolutely refused to copy the Sèvres mark, and that must be counted to him for righteousness; some other English makers were less scrupulous.

Billingsley and Randall probably met in their wanderings—their experiences in potting were singularly alike. The former, at Pinxton, learnt much of the secret of that exquisite granular frozen-snow paste which he brought to perfection at Nantgarw. Randall's early experiments—he, too, had worked at Pinxton—resulted in just such disaster as Dillwyn reported on Billingsley's work in 1814, the whole contents of



MADLEY COULD SOFT-PASTE SEVERE, THE VASE IN THE MIDDLE IS SEVERE, THE OTHER PIECES ARE MADLEY.

a kiln injured in shape by the firing, pieces bulging, sticking together in fantastic forms, or the chalky body surcharged with glaze shivered into flakes on cooling. Success crowned effort, and Randall's efforts were rewarded by a soft paste easily scratched with a file, the closest imitation of soft-paste Sèvres, a paste which, when glazed, had a mellow transparent tone, more creamy than Nantgarw, capable of easy absorption of the charming grounds of turquoise blue and apple-green closely allied to the *bleu turquoise* discovered at Sèvres by Helot in 1752, and the *vert pomme* which appeared there five years later. Randall directed the ground-laying, Ballard assisted in the mixing, but J. Raby was ground-layer, colour-maker, and gilder.

The work of Randall naturally falls under two heads, that of decorating only, and that in which china *made* at Madeley was either decorated there, or at Shelton when the Madeley work closed in 1840, continuing at Shelton for decoration only. Gray left three years before this to commence business for himself, after his two sons, Robert and George, had passed through their apprenticeship there. George, afterwards a painter of flowers, and Robert was in Raby's department; subsequently he was employed at Minton's. Another artist whose name has been mentioned was Ballard, who was employed as a figure-painter; not only did he reproduce the classic and amorous groups of Watteau and Boucher with the grace of detail, outline, and colour, but his assistance in the ground-colours was of much value. Randall and Gray painted similar subjects, as well as birds, flowers, and landscapes.

At Madeley and Shelton the making of Sèvres white china was continued. From 1813, Vincent's—three years later Sèvres—was a Royal manufacture, with a compulsory mark of two *L*'s crossed enclosing a letter as a chronogram,

which in the year was "A." It was a serious offence to counterfeit the mark, in France, no less than to imitate the decoration; no colours except in *camille* and no gold were permitted elsewhere in the kingdom. A statement is frequently made that specimens of Sèvres only slightly decorated with lines in blue and gold, with dots and sprigs of flowers, were re-decorated after the removal of the colours and glaze by fluoric acid, of the gold by a knife, and that the body of this china had so absorbed the glaze as to give back a new glazed surface on being again exposed to the heat of the muffle-kiln. This process appears to me to be open to grave doubts when we consider that there were several factories in France making soft-paste china which would, under the severe restrictions imposed, produce white ware chiefly, that comparatively few pieces of marked Sèvres have undoubted Randall decoration, and that those might have been all white which only required painting, and as many firings as were necessary to fix the enamel colours. Of course, china—some kinds—can be re-decorated, but I doubt whether, at that time, *soft-paste* china could be treated as has been stated.

However, whatever marks the pieces carried that were decorated by Randall remained undisturbed—he was employed to paint them; but whether his work is sought after for its own merit, or as Sèvres, the fact remains that his manufacture at Madeley deserves the comment of Jewitt: "Mr. Randall succeeded in producing the nearest approach to the Old Sèvres of any at that time made in this kingdom"; and I might omit "at that time." The acquisition of Madeley porcelain of either kind is not easy. Randall used no mark, and it will be gathered from what has been said that his work is placed nearly on a level with Sèvres, so the prices agree with this estimate. My own opinion is that the Sèvres work is always

superior to that called "Madeley," whether made there or decorated there or somewhere else.

The artist-potter died at Barlaston. The obituary from *The Gentleman's Magazine*, October, 1859, is interesting. "At Shallowford, in the Quakers' burying-ground, a quiet, sunny spot, within hearing distance of the murmurings of the Trent, were laid the last remains of a good and clever man—Thomas Martin Randall. Born at Broseley, he served his time, like the late Herbert Minton's father, at Caughley, the earliest of our Shropshire porcelain works, and the nursery of a class of very clever men. From thence he removed to Coalport, thence to London, afterwards to Madeley, and thence to the Potteries, where he succeeded, after great perseverance and expense, in producing specimens of porcelain equal to those he made his model, the highest productions of the Royal Sèvres works in the palmy days of Louis XIV—which should be XV." Louis XV was interested in Saint-Cloud porcelain, but he died in 1715, twenty-five years before Vincennes commenced the manufacture of soft-paste china, to be transferred to Sèvres in 1756. A few specimens of Madeley are shown in the illustration side by side with a Sèvres vase.

*"O all things fair to sale my various eyes!
O shapes and hues that please me well!"*

"THE PALACE OF ART," BY TENNYSON.

CHAPTER XIV

LOWESTOFT

IF all the china which is called "Lowestoft" were made at that place, then Lowestoft must have been the greatest factory of ancient or modern times. Hard paste and soft paste having a certain style of decoration is called "Lowestoft." Oriental Chinese is "Lowestoft" to many people, because certain festoons of flowers are found on it. This Chinese porcelain was made in vast quantities for the English market, and had not the slightest connection with Lowestoft, except that a few white pieces *might have been* decorated there. The true "Lowestoft" was a soft-paste porcelain—easily filed—and though the records are scanty they are conclusive. Gillingwater, in his "History of Lowestoft," 1790, says that "The only manufactory carried on at Lowestoft is that of making porcelain or china ware, where the proprietors have brought this ingenious art to a great degree of perfection, and, from the prospect it affords, promises to be attended with much success." Mr. Hewlin Luson made an attempt in 1756 to utilise some fine clay found on his estate, but the London manufacturers tampered with his workmen, and his scheme failed because they spoiled the ware. In the next year Messrs. Walker, Brown, Aldred & Rickman tried, and succeeded where Luson failed. They happened to discover the malpractices of the workmen, and



LOWESTOFT. THE BEST PERIOD.



LOWESTOFT DISH MARKED "17." BLUE AND WHITE.



LOWESTOFT MOULDS FOR RAISED ORNAMENT.



took such precautions as to render every future attempt of this nature ineffectual. They employed a considerable number of workmen, and opened, in 1770, a warehouse in London, the name of the firm being then Messrs. Robert Browne & Company, and of their London agent C. Durnford. They supplied, also, the principal towns in the adjacent counties. The early ware, known by the dated pieces, was not china but delft ware, and the recorded dates are 1752, 1756, 1759, and 1760. From 1761 to 1800 china-making flourished, and, indeed, attained some great degree of excellence, for we find that Wedgwood's account, showing the purchases made by his buyer in 1775, contains the entry, "Two slop-basins Derby and *Leastoff*, 1s. 6d." Wedgwood at that time was collecting examples of the products of the different English factories in order to examine the body or paste made at each place. Lowestoft china, like delft, was often marked with the date and the name or initials, probably, of the person for whom it was made. Some pieces had also the name of a town—Lowestoft, Yarmouth, Norwich—but nearly every one of these dated specimens was blue-and-white, so that we may assume that any finer body and more elaborate colouring belong to a later period. The earliest mark of this kind was "R. B., 1762," and the two latest, "G. C. LOWESTOFT, 1789," and "Thos. and Elijah Crafer, Downham, 1795." There was no factory mark, and no mark was used on the base. In 1902, just a hundred years after the works were closed, the site was excavated, and many fragments of finished and unfinished ware and broken moulds were unearthed, so that much misapprehension as to hard and soft paste Lowestoft has been swept away. All of the earlier English factories varied in their paste, and though Lowestoft is harder than Bow or Chelsea, it is decidedly soft to the file test, and rather opaque and yellowish

when held up to the light. The glaze is slightly tinged with blue and marked with black specks and dots in the earlier and commoner pieces, naturally the results of inexperience.

Discovery of Moulds.—Owing to the discovery of moulds on the site, which correspond with existing specimens, it is now certain that a variety of embossed patterns which were attributed to Worcester belong to Lowestoft; we may go farther, and compare the carefully made pieces of Lowestoft to the best goods of the same type from the Bow and Worcester factories in every way, decoration included. The minuteness and delicacy of the decoration, the beauty of the



LOWESTOFT TEAPOT.

wreaths, festoons, and groups of flowers, and the excellence of the finish, all combine to raise Lowestoft to a place among the English factories of the eighteenth century. The specimens in the national museums are a good

guide to the collector, and should be studied. The illustration is drawn from an illustration to the British Museum Guide, and when we remember that the mould which was found at Lowestoft corresponds with the teapot, which is painted in blue, and has an embossed pattern, it is evident that there is still scope for a further inquiry into English blue-and-white. Other dated pieces had such names as the following: "ABRM. MOORE, 1765"; "Edward Morley, 1768"; "Robert Haward, 1781"; "ELUS WYETH, October ye 10ih, 1782"; "John Moore, Yarmouth, 1782";



TOWISTOFF. PAINTED WITH FLOWERS.



FIG. 1111D.



BASIN AND VASE WITH LOCAL VIEWS.

"J. W. S., 1784." Collectors should compare the impressions from the recently found moulds with specimens of the ware which are shown at the British Museum, and thus correct the many false impressions that are rife concerning this factory.

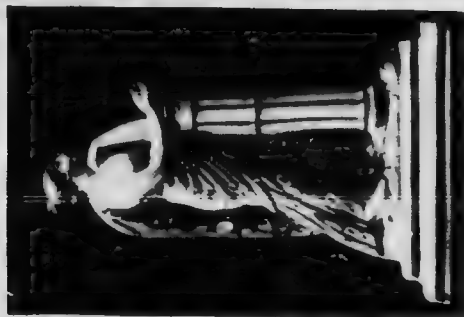


LOWESTOFT. PLATE WITH POWDER-BLUE GROUND HAVING FAN-SHAPED AND CIRCULAR RESERVES PAINTED IN THE CHINESE STYLE.

CHAPTER XV

ROCKINGHAM

THIS factory at Swinton, Yorkshire, produced various kinds of earthenware, probably as early as 1745, but the porcelain with which we have to deal is comparatively modern, and only covers the period 1820-1842. The mark used was an incised mark, "Rockingham," and the impressed marks in large or small capitals, "ROCKINGHAM." The name "MORTLAKE" appears on some examples, notably the "Cadogan" coffee and tea pots, not in porcelain, but in earthenware. Then, after 1806, when the old partners agreed to separate, "Greens, Bingley, and Company" disappeared, to be succeeded by "BRAMELD," whose name, impressed, or "BRAMELD AND CO.," occurs as a mark. Sometimes the name "BRAMELD" is on an oval blue wafer, embossed and stuck to the ware. Then, on unglazed biscuit figures, similar to the biscuit of Derby, though not nearly so fine, we find the words "ROYAL ROCKINGHAM WORKS—BRAMELD," and later the griffin crest with "ROCKINGHAM WORKS—BRAMELD AND CO.," or "*Rockingham Works—Brameld*" (see mark). It is said that the griffin crest, the crest of the Earl Fitzwilliam, was adopted in 1826, when he, as the landlord of the works, rendered considerable pecuniary assistance to Brameld. These griffin marks are usually printed in red, but sometimes, when the names are in writing letters, purple is used, or, rarely, gold. Rockingham is only just now ranking as "old"



ROCKINGHAM FIGURES, CANDLESICKS AND TOBY JUG—III SNUFFIANE



china; still, in view of the fact that the decorators are giving their attention to it, *à tout prix*, because of the extreme difficulty of getting anything better.

Rockingham near Perfection. Like all of our English china from about 1800, Rockingham is technically as near perfection as the best, but, when we consider the over-laden decoration and gilding, we cannot classify it amongst the artistic productions of our potteries. There are exceptions to this sweeping statement, but, speaking generally, the ornamental productions were of poor form, extravagant colour, and excessive gilding. The workmanship was good; no fault could be found with the potting, the glazing, the gilding, or the enamelling; but the designs were far inferior to some of the other contemporary work. Still, we do find that

J. W. Brameld, the brother of the proprietor, painted some really fine flowers, figures, and landscapes. It may be that the enormous vase at South Kensington Museum, over 3 ft. in height, was painted by him. If so, it is an example of very fine, rich colouring, combined with extraordinary painting, in every way excellent. Perhaps the best work was done for Royalty. In 1830 H.R.H. the Duchess of Cumberland ordered a service, consisting of three dozen plates; six of each were painted with interiors, shells, birds, fruit, real landscapes, and marine views; and plateaux similarly painted—all of which, with two cream-bowls and two ice-cellsars, was to be made for the agreed price of 250 guineas. Three years later the Duke of Sussex gave a larger order for forty pieces and six dozen plates, to cost 860 guineas, or



ROCKINGHAM MARK, OTHER
THAN THOSE IN CAPITAL
AND WRITING LETTERS.

£600 for two-thirds of the articles. Both of these orders followed on one which had given King William IV. the greatest satisfaction, though it cost him £5,000. A specimen plate was sold for £30 some time ago. The designs were made by J. W. Brameld, and either executed by him, by Speight (father and son), or by John Creswell, an excellent painter, who engaged himself in 1826 to serve the firm for five years at a wage of 7s. 6d. a day for the first three years, 9s. 3d. a day for the fourth year, and 10s. 6d. a day for the fifth year—unusually high wages at that period. It was in 1830 that the title "Royal" was prefixed to "Rockingham Works," and Brameld became china manufacturer and potter to the King, Queen, and Royal Family. Eight years later he undertook quite a new departure by making china and earthenware bedposts, cornices, lamps, candelabra, tables, etc. These are now very rare; the body was white; Rose-du-Barry was the favourite colour, with floral decorations in yellow, often with a transfer-printed outline. The Rockingham works proved a commercial failure, and they were closed in 1842, after involving a loss of thousands of pounds. At a recent sale at Christie's, a Rockingham vase and cover, painted with panels of flowers and an inscription in salmon and gold borders, on dark-blue ground, 16 in. high, was sold for 5½ guineas, which was a very poor price indeed.

*" Turn, turn, my wheel ! All things must change
 To something new, to something strange ;
 Nothing that is can pause or stay ;
 The moon will wax, the moon will wane,
 The mist and cloud will turn to rain,
 The rain to mist and cloud again,
 To-morrow be to-day."*

" KÉRAMOS," BY LONGFELLOW.

CHAPTER XVI

LIVERPOOL

THE history of potting in Liverpool takes us back to 1674, when earthenware "cupps" and "muggs" were largely exported, and when "Shaw's Delft Ware Works," at Shaw's Brow, were in full swing, as was shown by many dated pieces in the early part of the eighteenth century. Then, again, we have to remember that John Sadler, of this city, invented the art of printing on earthenware and china in 1752. By the aid of Guy Green this process was brought to great perfection, so that we are not surprised to find that these two men, both printers, revolutionised the art of decorating all kinds of cheap ware, and secured large orders from the various potteries, including that of Wedgwood. Alderman Shaw, of the Delft Works, and another potter, Samuel Gilbody, in a sworn statement in 1756, say: "We are well assured that John Sadler and Guy Green did, on Tuesday, the 27th day of July last past, within the space of six hours, print upwards of 1,200 earthenware tiles of different colours and patterns, which is, upon a moderate computation, more than one hundred good workmen could have done of the same pattern, in the same space of time, by the usual painting with the pencil." The process was afterwards applied to services and other goods. But china was made at Liverpool, and was decorated with transfer-printing in black and in colours. At least three men made porcelain before the

Herculaneum factory was started. Richard Chaffers was one of these. He commenced, in 1752, making pottery at Shaw's Brow, near the works of his old master, Alderman Shaw; but all the potting world had been excited by Cookworthy's discovery of the materials for making true porcelain,

and Chaffers determined to visit Cornwall and search for himself.

Finding China Clay.—The story of how he found china-clay is interesting; still, the chief fact was, he did find it, and proceeded, in 1756, to sell goods made from it, as this advertisement shows: "Chaffers & Co., China Manufactory.—The porcelain or china ware made by Richard Chaffers & Co. is



LIVERPOOL—R. CHAFFERS.

sold nowhere in the town, but at the manufactory on Shaw's Brow. . . . N.B.—All the ware is proved with boiling water before it is exposed for sale."

Specimens of this china-ware—hard paste—are rare and unmarked. The cup in the illustration is painted after the Oriental style, and is faultless in potting and colouring. It was kept in the Chaffers family until Mr. Mayer, of Liverpool, acquired it for his collection. Unfortunately, Chaffers him-

self was cut off in the prime of life; his foreman, Podmore, to whom he was deeply attached, was seized with malignant fever, and called for his master, who at once visited the sufferer, with the result that master and servant were a few days after interred near each other in the same churchyard. The works were soon closed, not before warm praise had been given to its products by no less an expert than Wedgwood, to whom Chaffers had presented a tea-service. The great potter, on looking at one of the cups, admiring the body and examining the colours, exclaimed: "This puts an end to the battle. Mr. Chaffers beats us all in his colours and with his knowledge. He can make colours for two guineas which I cannot produce so good for five." And yet Wedgwood did not praise Champion, of Bristol!

Seth Pennington, also of Shaw's Brow, the home of the Liverpool potter, produced earthenware in large quantities, and remarkably fine delft ware, as well as china services, bowls, and other pieces. Some of his delft bowls, notably the punch-bowls, were very large, the largest measuring no less than $20\frac{1}{2}$ in. in diameter. His other productions were bone-paste china, for in the specification for his "china-body," bone-ash, Lynn sand, flint, and clay—pro-

P p 1.



2.



3.



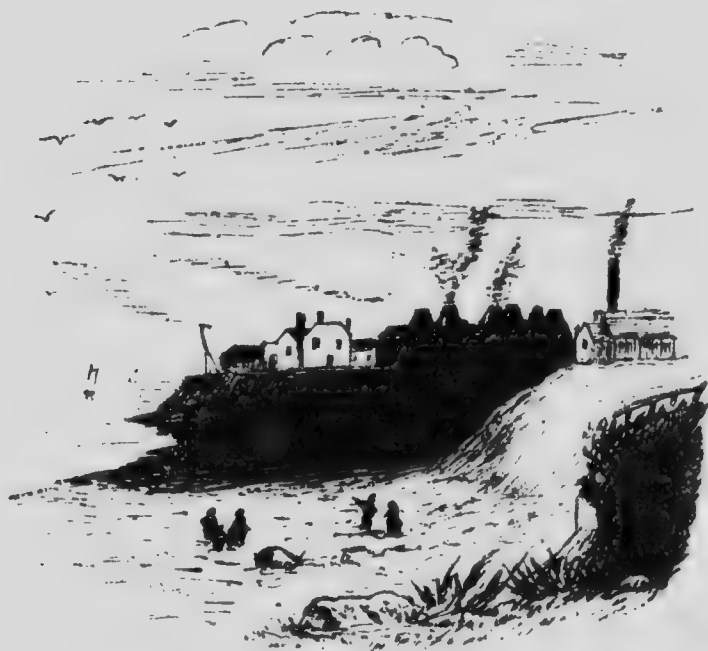
4.

LIVERPOOL MARKS—I. SETH PENNINGTON; 2. 3. 4. HERCULANEUM.

bably Cornish clay—are given as the constituents. Very little is known of Pennington's china, except that it had a rich blue colour, for the recipe for which £1,000 had been refused. Pennington's brother, James, in a drunken bout, gave away the secret to the agents of a Staffordshire potter. Some pieces of this Liverpool ware are marked "P." Philip Christian, again of Shaw's Brow, in 1769, specified the materials of a "soft-paste" body, and, later, produced in china-ware good dinner, tea, and coffee services, vases, and other ornaments, but his productions differed so slightly from those of the other makers of the same period and place that they have not, as yet, been separately identified. No mark was used, so the task of investigation is not at all easy.

Liverpool—Herculaneum.—The blue-printed ware and cream-coloured ware, or Queen's ware, made at this factory were of very good quality, and were usually marked with "HERCULANEUM," impressed. The terra-cotta vases, red and black figures, and biscuit vases, were good, and similarly marked. Early in the last century—about 1800—china-making was commenced, and china was produced, though not in large quantities, till the works were closed in 1841. In 1822, at a meeting of the proprietors, it was ordered that "to give publicity and identity to the china and earthenware manufactured by the Herculaneum Pottery Company, the words 'HERCULANEUM POTTERY' be stamped or marked on some conspicuous part of all china and earthenware made and manufactured at the manufactory." Before that time it is said that the marks were printed in blue. There were variations of the impressed "HERCULANEUM" mark—sometimes a crown with the word in a curve above it, sometimes a crown within a garter bearing the word. Another mark, about 1833, is a bird, called the *liver*, the crest of Liverpool, which in three varieties is found impressed in the

ware. The last mark given, "Cambridge" in scroll-work, indicates the place from which the view used in the decoration is taken. Note, many of the early specimens from these works have a peculiar green tinge about them, which was the effect of an accidental but lasting tint from copper.



HERCULANEUM POTTERY. FROM AN OLD PRINT.

CHAPTER XVII

PINXTON, CHURCH GRESLEY, DAVENPORT, NEW HALL, SPODE, MASON, ETC.

Pinxton—East Derbyshire.—The founder of these works, Mr. John Coke, had lived for some years in Dresden, where he had imbibed that taste for porcelain which led him to found a factory in 1795, under the management of the celebrated William Billingsley, who came from the Derby works. Here Billingsley first produced the distinctive granular glassy paste, or body, which he afterwards brought to perfection at Nantgarw and Swansea. His unique flowers—roses especially—are not often found on Pinxton china, for his time and attention were mainly devoted to the practical side of potting, and the decoration was applied by experienced artists from the Derby factory, which accounts for the resemblance between Pinxton and Derby china, being often painted with sprigs of flowers and landscapes, more or less slightly sketched. Unfortunately, some differences arose between Mr. Coke and Billingsley, so that in 1801 we find the latter at Mansfield, potting and finishing china which he is said to have bought in the white state in Staffordshire. When he left, Pinxton began to decline; the works were sold in 1804 to Mr. Cutts, and only continued till 1812. Pinxton at the best period is more noted for the beauty of the body and the excellence of the gilding than for the decoration. The latter ware had a different and much inferior body, simply the ordinary quality

of all English porcelain quite at the beginning of the nineteenth century, with the exception of Torksey, Worcester, Nantgarw, Swansea, and Coalport, to each of which in succession Billingsley carried his secret, which he most carefully kept to himself. The few marks found on Pinxton are given. Occasionally, the word "Pinxton" is found written in gold, with a pattern number; and both the Roman "P" and the italic "P" are ascribed to this factory, though, as a rule, no special mark was used.

Church Gresley.

—In 1795 William Coffee, the modeller, wrote to W. Duesbury, of Derby, from Burton-on-Trent under the date June 4: "Sir, —My being your Debtor makes it my duty to inform you

immediately of my arrival here, and likewise of my engagement with Sir Nigel Gresley and Mr. Adderley," etc. Then on September 9 of the same year his father wrote: "My Son, since he left you, has been at work near your Manufactory for Sir Nigel Gresley, which he says he inform'd you of at the time—having finished all there was to do there he is now return'd to London." Coffee's connection with Church Gresley was, it will be seen, exceedingly short

P Pinxton. *P* *P*
343 1790



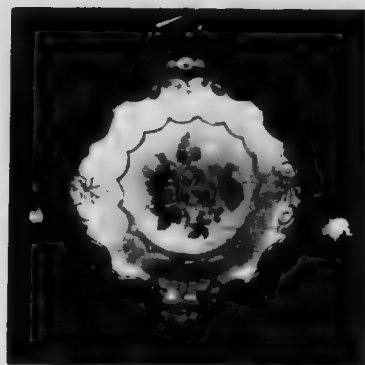
PINXTON MARKS AND ICE-COOLER.

—two months completed all the modelling that was required.

The china works, situated about fifty yards from Gresley Hall, were established in 1794, and must not be confounded with the Church Gresley Pottery founded four years earlier for manufacturing coarse-ware wash-pans. The china works passed from the hands of Sir N. Gresley and Mr. Adderley in 1800 to Mr. Nadin, who carried them on for four or five years, and was followed by Mr. Burton, who closed them after a few years.

Very fine transparent china was made by a small staff brought from the Staffordshire Potteries, but the usual dangers of the experimental stage, the warping and cracking during the firing, proved fatal, but not before Mr. Nadin had specialised in a most unusual production in porcelain boots, shoes, and slippers. He manufactured ordinary earthenware in addition, but the foot-wear, variously ornamented, was most popular. His son wrote: "My father made a large number of china boots and shoes, and I well remember, when about six years old, walking up to my ankles into a pool of water in a pair of these boots"—Wellingtons with half-high legs.

Queen Charlotte and the Duke of Kent were interested in the works by Colonel Desbrow, her Chamberlain. The Queen ordered a dinner-service at a price fixed of £700, but Nadin was not able to execute it. We can imagine Josiah Wedgwood, whose Queen's ware, so named, was the outcome of a present made in 1762 to the Queen—we can imagine Wedgwood cheering the roof off on receiving such an order. At Church Gresley the china always came out of the ovens cracked and crazed. Colonel Desbrow is said to have persuaded the Duke of Kent to visit the works, yet, though Nadin employed the very best men he could obtain, he had to give up. No factory mark has been discovered.



DAVENTPORT COMPOTIERS, ONE SHOWING THE INSIDE DECORATION.

Evidence, in the shape of wastrels—spoilt pieces—dug up by a later owner of Gresley Hall, shows that the porcelain was of good quality, with a deep blue tree and birds painted on a white ground.

Davenport of Longport, Burslem.—Still tracing backwards from the modern to the old, it is advisable to secure any specimens of china marked "Davenport," or "Davenport" over "Longport," or "Davenport" over "Longport" over "Staffordshire." Generally speaking, the anchor has been the trade-mark of

the firm. George, Prince of Wales, afterwards George IV., in company with his brother William, who succeeded him on the throne, visited Davenport's works in 1806, and on the accession of William IV. a superb service of china was ordered



DAVENPORT IMPRESSED MARKS.
THESE ARE VARIOUS PRINTED MARKS.

for the coronation banquet. On this service the crown was first used as a mark. The china produced at this factory, founded in 1793, was (and is) remarkably good in quality and make, both paste and glaze being amongst the best of this period of Staffordshire. I say "and is," because Thomas Hughes & Son, Longport, Staffs., is the present firm, which holds a high place amongst modern makers. The old firm produced excellent tea and dessert services, unsurpassed for rich colour and gilding. Old Indian and Japan patterns, with rich, deep blues and reds,

are as faultless in the potting as they are in decoration. The Davenport blue-and-white, either painted or transfer-printed, especially the old willow pattern, is highly successful. But, remembering that Davenport is scarcely "old" china, the beginner must study the marks first, then the decoration and the gilding—gilt handles, gilt feet, border rims, raised ornaments, and scroll-work.

Minton : Stoke-upon-Trent.—In 1793, Thomas Minton, who had been employed as a draughtsman and engraver for various potters, including Josiah Spode, determined to



*Ermine spot, in
colour or gold*

MINTON—*Impressed.*

MINTON MARKS.

manufacture on his own account, but it was only quite near the end of the eighteenth century that he commenced to make porcelain, his previous efforts having been confined to earthen-

ware. Practically, the Minton sought by collectors covered the period about 1798-1810, and approximated to hard paste. It was after much trouble and many visits to Cornwall that Thomas Minton was enabled to secure a regular supply of good and pure material—Cornish china-clay and china-stone. The products at first were white, cream-coloured, and blue-printed earthenware. In 1798 semi-transparent porcelain was made, so that the dates given above must be borne in mind. From 1811 to 1821 no porcelain was made, earthenware only being produced. In the latter year it was again produced, and continues now. Mintons have been noted for the encouragement they have given to foreign artists, such as Jeannest, Belleuse, and Protât,



ROCKINGHAM TEAPOT.



SPODE. TRANSFER-PRINTED DRAGON PATTERN.

all sculptors, who modelled for them, and, above all, that unique artist, M. Solon, formerly of Sèvres. His *pâte-sur-pâte* is an exquisite production, in which liquid clay is used, instead of colour, to produce designs in very low relief, under the glaze. Solon's works are costly, but they will be much more so as the years roll on. They are not "old." The chief Minton marks are given above. M. and B. or Minton and Boyle and Minton and Co. are others.

NOTE.—The Sèvres marks and the single capital M are the early ones; the later are printed.

New Hall.—In 1781 Champion, the maker of Bristol china, sold his patent rights to a company of potters in Staffordshire, at New Hall, Shelton, who made hard paste for a short time only. It is said that this hard paste was marked with a large script N incised, but generally it had no mark. It resembled in body and glaze the Bristol china, and bears a marked resemblance to it in its decoration. The ingredients given in Champion's specification were used, and some of the artists from his factory were employed at New Hall; yet it appears to be very difficult to identify the hard-paste products of this factory, possibly because of its likeness to Bristol. About the year 1800 bone-paste—the standard composition—was adopted, superseding the hard paste, the patent for which had expired in 1796. In 1825 the entire stock of the New Hall concern was sold off, and the works were closed. The only other mark besides the cursive incised N was the name "New Hall" enclosed in a double circle. This mark was used from about 1820 to 1825. The illustration, which shows the two marks, gives two specimens of New Hall. The teapot was made for one of the partners in the firm, Charles Bagnall. It is beautifully painted. On one side is a group of children playing at blindman's-buff. On the opposite side is another group

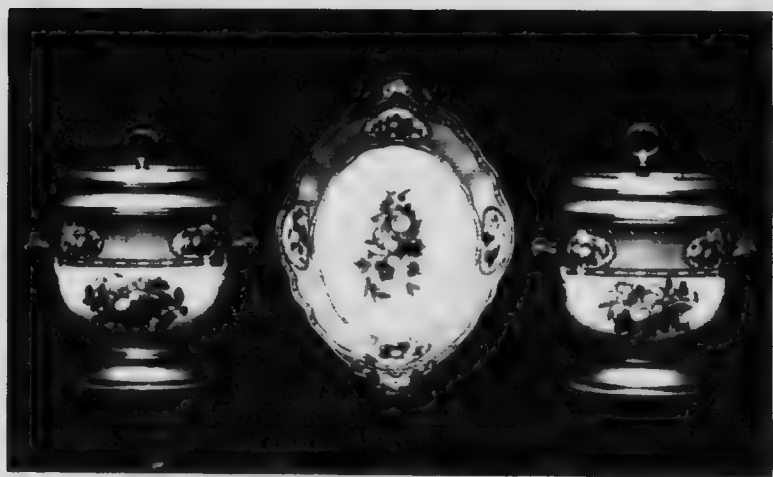
of a boy riding on a dog. On the lid are two small vignettes. The cup and saucer are of excellent form, and the twisted fluting resembles the simpler forms of Worcester and Derby. It is noteworthy that in 1810 a patent was acquired "for printing landscapes and other designs from copper plates, in gold and platinum, upon porcelain and pottery." With regard to the porcelain of New Hall, as well as to that of Longton Hall, much remains to be known, and it is eminently



NEW HALL.

desirable that the expert on the spot should carry out researches like those of Owen on Bristol, which added so much to the sum of our knowledge of the products of that factory. In the meantime the condemnation so often bestowed upon New Hall of clumsy painting, rough drawing, coarse and crude effects, and so on, requires revision, because many examples recently unearthed show such a style of decoration, with a good body and glaze, that there need be no hesitation in buying fine New Hall china.

Again, we are just at the dividing-line between "old"



SPODE CHINA. VASES AND PART OF A DESSERT SERVICE.

and "modern" china. When, in 1770, Josiah Spode acquired the business of Messrs. Turner & Banks, it is stated that he manufactured earthenware and porcelain; but the evidence is not clear. His son, Josiah, in 1800, certainly did make china, and, more than that, he was the first to use the simple mixture of bone-ash, china-stone, and china-clay, which has become the standard typical paste or body of English porcelain, and which eventually swept away all the differences between the products of the various factories as far as the paste was concerned.

Spode.—The first Josiah Spode was a hired workman, who was engaged at Thomas Whieldon's pottery until he started in business for himself at Stoke. In partnership with Copeland he opened a dépôt in Portugal Street, London, where quantities of

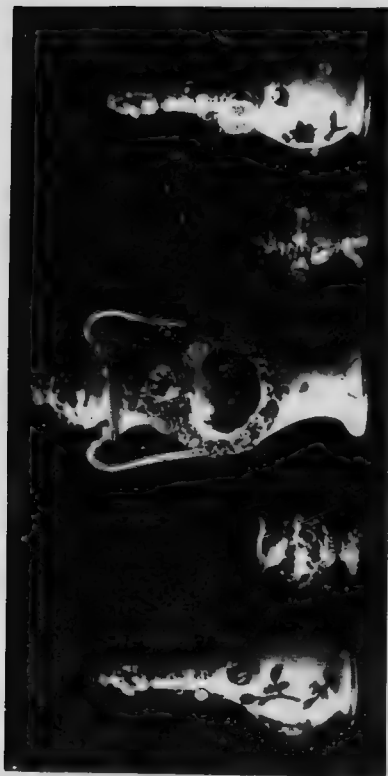


earthenware goods were sold. Again noting the work of the noted potter, the second Josiah, we come to the third Josiah Spode, who died in 1829. Six years later Alderman Copeland purchased the entire concern, and soon after Thomas Garrett, the principal traveller for the firm, was taken into partnership. The marks on the earthenware and china closely follow this history, though the first Copeland seems to have had but little interest in the works at Stoke. At first the word SPODE was impressed

in the paste, or painted *on* the glaze, then SPODE FELSPAR PORCELAIN, either impressed, or painted, or printed. The more modern marks were usually printed and accompanied by a name indicating the pattern of the print used for decoration, such as "Castle," introduced in 1806, "Roman" 1811, "Turk" 1813, "Milkmaid," "Dagger Border," "Peacock," and "New Temple" 1814. The present proprietors are W. T. Copeland & Sons. Old Spode is worthy of the attention of the collector, and will be increasing in value because of the greater difficulty in securing fine pieces.

Wedgwood.—The great Josiah Wedgwood was not a maker of porcelain, though his jasper ware is similar to many specimens of Old Chinese porcelain with regard to its nature and composition. This ware is classified amongst the pottery, but porcelain was made at Etruria by his nephew, Thomas Byerley, from 1805 to about 1815. The output was small, and even in the museums there are only a few specimens. Curiously, though Wedgwood ware is marked by the highest taste and skill, the Wedgwood china does not exhibit those qualities. The paste is good, but the forms are poor, and the decoration does not reach the highest standard. Designs in conventional flowers, in natural flowers, and in low relief without colour were the usual style of decoration. The mark was nearly always WEDGWOOD, stencilled or transfer-printed, usually in red, and rare, in blue or gold. Remember, it is WEDGWOOD, not WEDGEWOOD, nor WEDGWOOD & CO. W. Smith & Co., of Stockton-on-Tees, stamped "Wedgewood" on their wares, but were stopped by an injunction in 1848. Ralph Wedgwood marked his goods "Wedgwood & Co.," and imitated Josiah's wares. Since 1872 the manufacture of porcelain has been resumed.

Minor and Later Factories : Mason's, Rogers's, etc.—Perhaps "MASON'S PATENT IRONSTONE CHINA" is the



TYPICAL COALPORT VASES AND PASTILL-BURNER. MADE ABOUT 1820.



MASON'S IRONSTONE CHINA.



most widely known of all the later factories, as it is usually marked, either printed in blue or impressed in the paste.

In connection with Mason's china it may be interesting to quote the following advertisement from the *Morning Herald* of Monday, October 15, 1804 :

"**Mason's China.**—It has hitherto been the opinion, not only of the Public, but also of the Manufacturers of this Country that the earths of these Kingdoms are unequal to those of Foreign Nations for the fabrication of china. Miles Mason, late of Fenchurch Street, London, having been a principal purchaser of Indian Porcelain, till the prohibition of that article by heavy duties, has established a Manufactory [c. 1780] at Lane Delph, near Newcastle-under-Line, upon the principle of the Indian and Sève [*sic*] China. The former is now sold at the principal Shops only in the City of London, and in the Country as British Nankin. His article is warranted from the Manufactory to possess superior qualities to Indian Nankin China, being more beautiful as well as more durable, and not so liable to snip at the edges, more difficult to break, and refusable or unitable by heat, if broken. Being aware that to combat strong prejudices with success, something superior must be produced, he, therefore, through the medium of his Wholesale Friends, proposes to renew or match the impaired or broken services of the Nobility and Gentry, when by a fair trial or conjunction with foreign china, he doubts not that these fears will be removed, and, in a short period, the Manufactories of Porcelain, by the patronage of the Nobility of this country, will rival, if not excel, those of foreign Nations.

"N.B. The articles are stamped on the bottom of the large pieces, to prevent imposition, 'M. MASON.'"

Mason's improvement, for which a patent was granted in 1813, consisted in using the scoria or slag of ironstone

pounded and ground in water, in certain proportions, with flint, Cornwall stone and clay, and blue oxide of cobalt (Specifications of Patents, No. 3724, July 23, 1813). The patent, which was taken out in 1813 by Charles James Mason, of Hanley, passed out of his hands in 1851, and the mark was modified to "REAL IRONSTONE CHINA," with or without the name of "ASHWORTH." The ironstone china deserves its name; it is extremely hard and durable, and in



♂ ♂
ROGERS ROGERS



Opague China
Band C.

SOME MINOR FACTORIES'
MARKS.

its finer forms the imitations of Oriental and so-called Indian patterns are rich in colours and gilding. A sample mark is given.

Rogers—John and George—had extensive works at Burslem, where they produced tea and other services from 1786 to 1842, when the factory was bought by James Edwards. The mark used was the name of "ROGERS," impressed or printed; or, later, "JAMES EDWARDS AND SON," with the Royal arms above the name.

This factory was noted for its light-blue "Broseley" and "willow" pattern, and for various others, such as the "bishop," "barley," "medieval," "tulip," and "scroll." The mark is given.

In 1795 Messrs. Hilditch & Sons, of Longton, purchased the Church Street works, which had been established in the latter half of the eighteenth century, and rivalled Josiah Spode and Thomas Minton in the quality of the work produced. The tea-services were excellent in body, design, and

in decoration—landscape and figure vignettes and imitations of Indian patterns. Then, again, leaves and roses were accurately drawn from nature, and, as it were, carelessly thrown on grounds of various tints. The early mark is given. At Tunstall, Phoenix Works, Messrs. Bridgwood & Clarke, early in the nineteenth century, made "white granite" opaque porcelain in large quantities for the American markets, where it successfully competed with French porcelain. The mark is given. In addition to these, there are many other minor and later factories which might be described, but, as the later ones can be easily identified, because they are usually marked with the name of the manufacturer, it is not necessary to say more. Of the minor earlier ones, such as Torksey, the records are slight, and the future may yield more information. Meanwhile, the collector goes on for ever, searching, hunting, and securing specimens, from which he derives the keenest gratification—the joy of possession.



MASON'S IRONSTONE CHINA VASE.

CHAPTER XVIII

BELLEEK

BELLEEK, though founded as recently as 1863, was the only Irish factory to produce porcelain of the highest class, a fine china of peculiar lightness and thinness, having a rich delicate creamy tone covered with a fine iridescent glaze. An interesting communication from a valued correspondent, "S. D. T.," appears as a sequel to these notes below his initials: "I have read again and again that the factory was closed; it is still working. Will you please note this!"

The union of Celt with Celt, the Irish feldspar and the Cornish china-clay, proved so satisfactory in trials that it was resolved to form a company to produce first-class ceramic goods in Ireland; and M'Birney, of Dublin, and Armstrong, the local architect, under the style of *D. M'Birney & Co.*, secured the services of several skilled artists, so that, under favourable auspices, the concern grew, employing about two hundred hands in 1878.

Local clays were discovered which yielded jet, red, and cane-coloured wares, but the lustrous glaze is the special product, resembling somewhat the old majolica lustres, and in delicacy and beauty surpassing the gold and silver lustre-ware introduced by Hancock, Gardner, and Stennys. No description could do adequate justice to the beauty of Belleek lustre; a polished mother-of-pearl shell is the best I can find, though in my mind's eye a Cumberland worthy—a distin-

guished surgeon—and cabinets full of the finest Belleek, are distinct and pleasant. His taste—and what a blessing it is that tastes vary—his taste was all in favour of the unique, matchless, and delicate, often exquisitely tinted product of the small island in a bend of the river Erne on the outskirts of the Donegal highlands. Time will, I think, approve his judgment.

Belleek china will be valuable by-and-by—the early ware finely modelled, in eggshell, or in dead-white contrasted with



BELLEEK BASIN, MADE FOR QUEEN VICTORIA'S SERVICE.

the changing hues of a soft shot silk, in form of shell and fish, of coral, hippocampus, mer-man, or maiden. The basis of one design, which is illustrated, for a tea-service made for Queen Victoria was the *echinus*, the sea-urchin supported by coral branches. Our late King Edward VII. and other members of the Royal family had their services. The ice-pail of Edward VII.'s service is supported by three mermaids modelled in parian, who hold up a shell-formed base and a vase where tritons and dolphins are sporting in the waves amidst marine plants. Above is a wreath of coral surmounted by the cover, where, in the boiling, raging

sea, three sea-horses support a dolphin on which a triton is mounted.

Whose taste suggested an arrangement of shells and sea-horses for a compotier? The piece is beautifully executed. Upon a base representing the surface of the sea float three *cardium* shells separated by classical wet-footed sea-horses, the symbol of the roll and dash of roaring breakers, from which arises, like a rock, a graceful trumpet-shell, the central column which supports the large round shell which holds the fruit.

Then the colouring, tinted coral and shells, always delicate in tone, gilding sparingly but judiciously employed to heighten effects, side by side with the dead parian surface of unglazed china, and, above all, the glaze "so iridescent as to have almost an unearthly appearance of liquid beauty." What it will be like when the gentle hand of time leaves its lasting imprint upon it can be only a surmise; but, if the future improves upon the present, Old Belleek *has* a future.

From the same factory excellent earthenware services with ornamentation of pure style and art competed with the commercial products of Staffordshire, and suffered nothing by competition, nothing by comparison. And now we come to the notes from "S. D. T.":

"The Belleek factory is still running, and still turns out pretty parian—the best being the wicker designs, or, perhaps, the afternoon tea-sets. But—and there is a but—*old* Belleek is rare, very. Let us explain. The factory was owned by a Mr. M'Birney, a bachelor (owner of the Hibernian House, Aston's Quay, Dublin). He had a Mr. Armstrong as manager, and as Mr. M'Birney was wealthy he did not take out the profits, but permitted them to be spent on improvements. A magnificent dinner-service was made for the late Queen Victoria, which, it may be recollected, is still used at

special great functions. A beautiful tea-set of eggshell thickness was also made for Queen Victoria and a dinner-set for King Edward. The Queen's tea-set is known as Queen's *Echinus*, and the ware is so thin as to require the most careful handling. Money was plentiful in those days, and orders for the beautiful ware followed rapidly, and Mr. Armstrong employed skilled designers and artists.

"The beauty of Belleek consists, first, in its lustre, and, second, in the thinness of the parian, and the cost of the ware is made possible by the very low rent, enormous free water-power for the factory, and cheap general labour. About 1884 Mr. Armstrong died, and Mr. M'Birney shortly followed. All the good employés were then discharged, and the works just kept on to sell it as a going concern. A local company purchased the place, and sons of Mr. Armstrong supplied the glaze or parian lustre as wanted, the recipe being a trade secret. One of the designers, however, experimented till he made a very good parian glaze, and then no more was bought. They offered the secret elsewhere, and sold small quantities to English potteries.

"Since then few new designs have been produced, and some are certainly not in harmony with artistic taste. The other day I saw a triton and a figure of the Royal dinner-service with a *thistle* on its head as a flower-holder. The Old Belleek included costly statuettes and beautiful purple and blue sets, which have not been reproduced for years. The best collection I know is to be seen at Johnston's Hotel, Belleek, as the proprietor purchased most of the crate which came back from the Cork Exhibition of about 1884-1885, which included plaques, dinner-services, and parian ornaments.

"Ordinary Belleek (not parian) does not wear well, as the glaze cracks, but Belleek is so far away from English markets and competition that ordinary ware does not reach them.

The parian, however, sells well in Ireland to visitors, and also in London. Those who visit Belleek or Bundoran (a watering-place close by) can purchase a second quality from hawkers. 'How are you to know Old Belleek?' you ask. This is a hard task, as one must have Old Belleek to enable one to judge the lustre. The old has a faint creamy tint; much is yellowy. Mr. Armstrong turned out a dainty five-o'clock tea-set with pink glazed edges



THE MARK.

—the pink cost £3 per pint; now pink paint which is rough to the feel is used. The designer referred to is not now in the factory, and it may be another imitation has taken the place of his and Armstrong's."

*"Turn, turn, my wheel! This earthen jar
A touch can make, a touch can mar;
And shall it to the potter say,
What makest thou? Thou hast no hand!
As men who think to understand
A world by their Creator planned,
Who wiser is than they.*

*"Turn, turn, my wheel! What is begun
At daybreak must at dark be done,
To-morrow will be another day,
To-morrow the hot furnace flame
Will search the heart and try the frame,
And stamp with honour or with shame
These vessels made of clay."*

"KÉRAMOS," BY LONGFELLOW.

CHAPTER XIX

A FORTUNE IN OLD CHINA

THE SALE OF MR. W. BEMROSE'S COLLECTION

MR. BEMROSE was a keen, able, and earnest collector, whose experience was spread over fifty-five years, during which time he acquired and completed the collection which, on his death, was dispersed. He had exceptional opportunities for acquiring that expert knowledge which distinguishes the man that knows, and knows why he knows, from the mere superficial student.

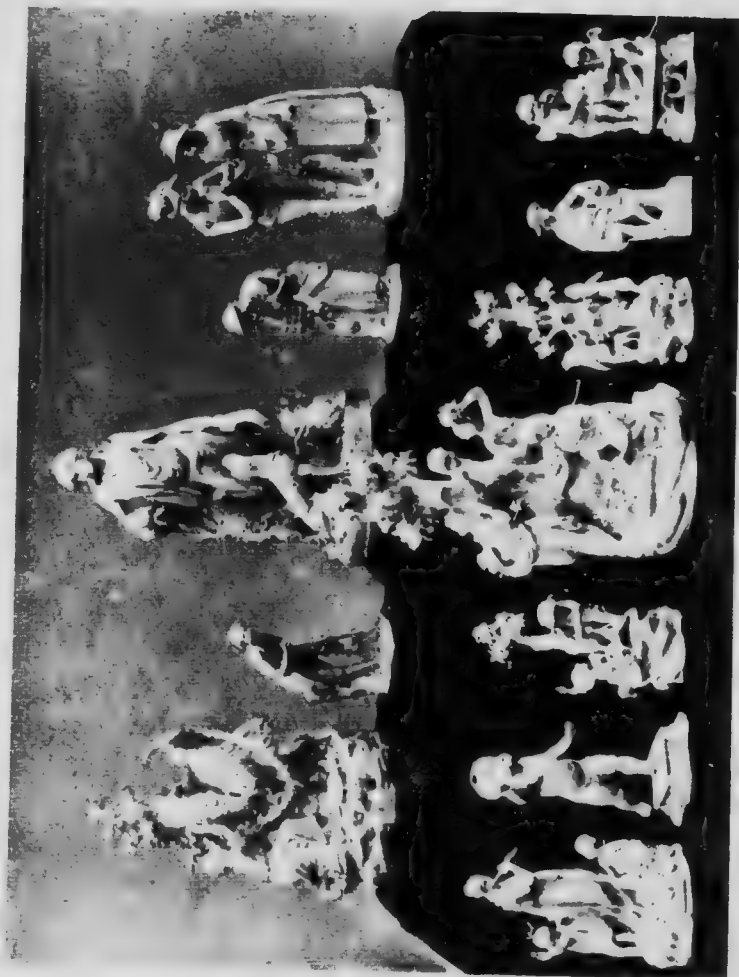
With regard to the realisation of the collection, Mr. Bemrose left the following remarkably interesting instructions in his will, instructions which justified entirely the extraordinary course here outlined.

"Do not," said he, "put too many of one kind in the sale in one day, but some good things each day. Whenever sold, fix a reserve on certain things, have a friend or two to help by a few bids at first, and to keep things going. If by accident he gets a 'knock down' take responsibility. Some people say that a well-conducted sale in the country is better than one at Christie's—men will follow good things anywhere, and 'rings' are not so easily formed, and more private buyers attend, given a good auctioneer. Remember that small objects make money—old carpets sell better than new. Have the goods watched night and day if removed, by the police."

As the sale attracted great attention, many visitors attended. We are giving under the headings of the factories, as being to our mind the most convenient arrangement, the prices of all the lots which realised over £5, as a rule, and we are indebted to Mr. Charles Bemrose for revising these prices, which we believe will prove invaluable for collectors, auctioneers, valuers, and trade generally. These notes deal with the results of each day's sales.

The sale opened with some good specimens of Wirksworth and Staffordshire pottery, Minton, Bradley and Wedgwood ware, which realised £39 11s. 6d. About seventy lots of Derby china followed, for which the total bids amounted to £877 16s. 6d. Amongst the best pieces were fine examples of paintings by Boreman, Brewer, Withers, Pegg "The Quaker," Lucas, Steele, and John Haslem, and prices ruled high. For a small cup and saucer with views by Boreman 19 guineas was paid, and a pair of plates, apple-green borders, painted with flowers, having round landscape in the centre, realised 26 guineas; one plate, an early example by Billingsley, sold for 18 guineas. Then followed a most interesting sequence of six pairs of plates painted by Pegg, with large flowers, in his best style, which realised altogether £281 8s.—ranging from 35 guineas to 51 guineas per pair. Amongst these Derby pieces were about twenty in biscuit porcelain; a group—Paleinan and Lavinia—11 in. in height sold for 35 guineas, which price was also obtained for three statuettes, a girl with a net, a gardener, and a dancer.

There were some twenty specimens of Chelsea porcelain, which included some beautiful statuettes; two pairs sold at 57 and 55 guineas respectively. A vase from the Willett Collection fetched 31 guineas, and an unusual eight-sided bowl, painted right round on the outside, realised 21 guineas. Then came a small collection of Bow—25, 30, and 45 guineas,



DURBY BISCUIT FIGURES FROM THE WILLIAM HENROSI COLLECTION, WITH SALE PRICES.

£30 15s.	40	£22 1s.	the pair.	£18 18s.
£13 13s.	£10 15s.	£14 3s. 6d.	£. 10s. 6d.	£1 15s.
				£21.

respectively, being the prices of a figure, a statuette, and a pair of groups.

Thirty pieces of Worcester china, covering all periods, excited much attention; the chief prices were: Sucrier, cover, and stand, 15 guineas; set of three vases, centre one "Warwick" shape, 44 guineas; punch-bowl, fan pattern, 12 in. in diameter, 32 guineas; set of three cabinet vases, with ring handles and painted figures, 30 guineas; a vase, 24 guineas; a jug, printed in black, with portrait of King of Prussia in armour, dated 1757, 20 guineas; pair of vases painted by Baxter, 18 guineas; and an inkstand representing the tomb of King John in the Cathedral Church of Worcester, 14½ guineas.

Nantgarw porcelain grows increasingly attractive, as Billingsley's work becomes more and more appreciated. An oblong dish was disposed of for 24 guineas; a dejeuner set for 36 guineas; a pair of vases for 33 guineas; and a set of three "Warwick" vases for 53 guineas. Amongst Swansea porcelain was a complete tea-service of thirty-six pieces, richly gilt and brilliantly painted with flowers, for which 67 guineas was paid; whilst a pair of plates realised 36 guineas.

The features in the second day's sale was the desire evinced to possess beautiful specimens of Derby porcelain, for which the collection was chiefly noted.

The first lots offered were eleven selections of English and other, delft which realised £100, then fourteen lots of Chelsea porcelain sold for £250. A single plate of the service given by Queen Charlotte to her brother, the Duke of Mecklenberg-Strelitz, and mentioned by Walpole in his letter to Mann on March 14, 1763, painted with birds, insects, wreaths, blue-panelled border, and gold insects, went for 25 guineas. Included in a few lots of Chelsea-Derby porcelain was a 12-in. group of three figures—Jason and Medea bowing before the

altar of Diana—enamelled and richly finished in gold; the buyer had to pay 40 guineas for it.

Now came the Derby porcelain, including many rare pieces of the best class. The thirty-one lots realised nearly £800. The "Rodney" jug excited the keenest of competition, and after the price had reached 50 guineas two anxious bidders raised the amount to 112 guineas, which was the purchase price. There is a little history connected with the jug, for it was made for a club of Royal china-painters, which held its sittings at a defunct public-house called the "Admiral Rodney," which was situated on the premises now held by Messrs. Cox, Clarke, & Co., and the road to these premises is still called the "Rodney Yard." The jug was made in remembrance of his victory and is dated "April 12th, 1782." It has the spout characteristically and conveniently formed of the admiral's face, surmounted by a cocked hat. The floral decorations are evidently the work of Edward Withers. The jug is 9½ in. in height, and will hold two quarts. A small-sized "Rodney" jug with blue-and-gold border, painted by Withers, realised 60 guineas.

Amongst the noted artists of the Derby works Spengler's name stands in the first class. A set of three vases designed by him realised 85 guineas, and a dejeuner set, the pieces of which had paintings of local views at Dovedale, Trent, and Belper on them, was sold for 48 guineas. Good prices were also given for biscuit porcelain, of which eighteen lots fetched nearly £300. Nearly £450 was obtained for about fifty lots of Longton Hall porcelain, the highest price paid for one lot being 45 guineas for a pair of cylindrical vases 7 in. in height. Twenty-six lots of Worcester porcelain brought in nearly £280. A plate of service made for H.R.H. the Duke of Clarence in 1792, often miscalled the "Nelson" service, was knocked down for 24 guineas.

The third day's sale commenced with some enamels, the chief price, 26 guineas, being obtained for a Battersea smelling-bottle and patch-box combined, with rose-du-Barry ground, painted landscapes, and flowers.

It is seldom that genuine and fine old Pinxton china comes into the market, hence it was not surprising that 43 guineas should be paid for a cabinet cup, cover, and stand, with canary ground gilt borders, painted in landscapes; whilst 40 guineas bought a dejeuner set, with a yellow ground and gold borders also painted in landscapes. A beaker and a pair of punch-bowls, formerly the property of Lord Byron, were certainly not dear at 20 guineas.

The only piece of comparatively modern china was a beautiful Minton vase 17 in. high, painted in flowers by Pillsbury; this sold for 11 guineas.

Further selections of Derby were submitted, consisting again of specimens exquisitely painted by Brewer, Billingsley, Boreman, and others. A "Brewer" mug and stand painted with landscape of Dovedale, with figures surrounded by a pearl border, sold for 19 guineas, whilst 30 guineas was paid for a pair of plates having small panels of flowers and three large bouquets in the centre. A "Boreman" dejeuner set fetched 44 guineas, and was not dear. Amongst the artists whose painting on Derby china is far from common, Cuthbert Lawton must be mentioned. His dogs are very remarkable, and there was keen competition for a mug painted by him with a landscape and a pointer dog; the price of this was 82 guineas. A very fine jug, blue-and-gold borders, jewelled neck, beaded painted garlands of flowers, also realised a high price, viz. 68 guineas; and for a cup and saucer, yellow ground, pearl-and-gold border, 60 guineas was obtained. Again, for plates from the Barry Barry dessert-service there was good bidding, one selling at 32 guineas.

and the other at 33 guineas. This service when sold at Nottingham in 1894, realised £496 11s.

Forty lots of Longton Hall porcelain were then offered the chief being a statuette of a shepherd carrying a sheep on his shoulder, 50 guineas; bowl, cover, and stand, 45 guineas, and a plate 8 in., leaf border, Longton blue, centre filled with exotic birds, gilt edge, 41 guineas.

The most remarkable of the sales of Worcester porcelain was that of a couple of dishes, apple-green ground, reserves painted flowers, at 77 guineas. A tall cylindrical mug, painted landscape and flowers, blue-and-gold border, produced 52 guineas, and a set of three vases, green ground, with painted shells by Barker, 41 guineas.

The highest bid of the day was obtained for one of the seventeen lots of Chelsea. This was a boar's-head tureen, life size, on a dish, decorated with a hunting-knife and a quiver full of arrows in relief, one of the three tureens mentioned in the Chelsea catalogue. Offers gradually mounted to 100 guineas. A pair of figures bearing open baskets with *bocages* of apple blossom, *anchor in gold*, likewise aroused much interest, 48 guineas being the price; 36 guineas was obtained for a pair of statuettes on scroll bases, coloured and gilt, 13 in. including sconces; and 33 guineas for statuettes of Cupid and Psyche, leaning against vases, 10 in.

Among the plaques were some typical Derby specimens, such as those of Carden, Steele, Pratt, Pegg, Lucas, and Moses Webster. A portrait of Major André found a new owner at 15½ guineas, and a group of dahlias changed hands at 11½ guineas. A notable lot was a porcelain box, 3 in. by 2½ in., for which 22 guineas was obtained.

A priced list of all of the pieces except those which fetched very low prices is given in the Appendix.

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VALEDICTORY

BY WAY OF CONCLUSION

WITH a certain confidence arising from the gracious and instant reception of my book in its first form, with a consciousness of the superiority of this one in the letterpress and in the addition of valuable specimens in many half-tone illustrations which were absent altogether from that volume, I am hopeful that the critics whose opinion was so flattering to that will appreciate this even more. I venture to suggest that within so small a compass few books contain more information especially valuable to collectors—points which have been gathered by years of careful study, by hundreds of comparisons, and by the accumulated experience of many friends, both amateurs and dealers. Ten thousand copies of my first book were sold in less than a year, it was, in fact, sold out, and I am told that many orders are awaiting its issue in its new form, which corresponds with that of the "A B C of Collecting Old English Pottery." *Valête ac plaudite.*

*"Stop, stop, my wheel! Too soon, too soon,
The noon will be the afternoon,
Too soon to-day be yesterday;
Behind us in our path we cast
The broken potsherds of the past,
And all are ground to dust at last,
And trodden into clay!"*

"KÉRAMOS," BY LONGFELLOW.

APPENDIX

THE prices set out are from the William Beumrose sale, Derby, March 1909. Lots realising less than £5 are, as a rule, omitted.

For the purpose of easy reference the whole of the china is placed together under the heading of the factory where it was made. Some useful information and many uncommon hints will be found attached to the rarer pieces. In the illustrations each piece can be identified by its price.

The order of the factories follows that of the chapters.

WORCESTER PORCELAIN

Teacup, coffee-can, and saucer; painted shells by Barker.

Mark: incised B. £7 17s. 6d.

Teacup and saucer salmon ground with gilt painted flowers; fine qu " " and crown.

5 gns

Plate, gold, rest,

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Co., W

Vase, blue, gold, and white cover, v me-shaped cup in
gold; exquisitely painted shells in native colours, by
Barker, £17 17s.

Vase, rich deep blue, foliated griffin handles, with panels of
flowers; shield with a female figure reclining in the centre.
Mark: "Barr, Flight & Barr." £25 4s.

- Pair of vases, with lids and shell handles, gilt. Subjects: "Reward of Innocence," and "Imogene," painted by Baxter. £19 8s. 6d.
- Jug, printed in black. On one side is a portrait of the "King of Prussia" in armour, and date 1757. £21.
- Bell-shaped mug with fluted handle, printed in black, from a print after Pillement, £11 11s.
- Punch-bowl, fan pattern; 12 in. in diameter, £33 12s.
- Two dishes, Oriental design. Crest: a swan and motto. Mark: "Chamberlain, Worcester." £9 19s. 6d.
- Beaker, rich Oriental design. Mark in gold: "Chamberlain, Worcester." £8 8s.
- Set of three vases, centre one "Warwick" shape, apple-green ground, white beads, panels of flowers, £46 4s.
- Set of three cabinet vases, with ring handles, painted figures. Mark: "Barr, Flight & Barr." £31 10s.
- Cabinet vase—shells painted by Barker, £6 16s. 6d.
- Cabinet cup, cover, and stand, orange ground, richly gilt, with landscape in monochrome. Mark: "Barr, Flight & Barr," etc. £8 18s. 6d.
- Pair of miniature vases, daintily painted with feathers by Moses Webster—mark: "Flight, Barr & Barr"; and a small vase with landscapes, 9 gns.
- Cream-jug, with bands of blue and white prunus and chrysanthemum alternately. Square mark. £8 18s. 6d.
- Cup and saucer to match above, £7 17s. 6d.
- Cream-jug, with cover, painted flowers in colours; two large shaped panels and eight smaller, ground *gros bleu* scale-work. Square mark. £6 16s. 6d.
- Cup and saucer to match previous lot, 6 gns.
- Sucrier, cover, and stand, rich blue and gold border; round landscapes, green-leaved borders. Marked with a crescent. £47 5s.
- Cup, coffee-can, and saucer, of the same service, £16 5s. 6d.
- Inkstand, painted with figures in a landscape, by Solomon Cole. "Barr, Flight & Barr." *From the Haslem Collection*, £6 6s.
- Teapot; cream-jug; three cups; two cans; and four saucers; three small bowls and flat dish, with blue and red curved bands. Square mark. £42.
- Cream-ewer, blue ground, gold wreaths; two medallion heads painted by Bott, £5 5s.



WORCESTER AND DERBY PORCELAIN. BIRMINGHAM COLLECTION.			
Derby.	Worcester.	Derby.	Derby.
417 12s.	423 4s.	421 1s.	471 1s.
Derby.	Derby.	Worcester.	Derby.
417 1s.	423 2s.	424 1s.	414 14
	A pair.		6 1

- Mug, blue and gold border, oval landscape and flowers. Mark : blue crescent. £5 15s. 6d.
- Pair of *sucier* lids, *gros bleu* scale ground, painted flowers, acorn handles ; and saucer-shaped plate, painted in colours, with gilding ; having three shaped panels enclosing exotic birds among foliage, also four circular panels with insects ; *gros bleu* ground, £23 2s.
- Two plates—a large blue dragon (Dr. Wall's period) ; four blue saucers and three cups, £5 5s.
- Teapot, cream-jug with lid, basin, dish, four cups and one saucer, blue and gold border, painted festoons. Crescent mark. *From Lord J. Butler's Collection, Dublin.* £43 1s.
- Inkstand, green ground, painted flowers, £7 17s. 6d.
- Cup and saucer. Square mark. £8 8s.
- Two cups and saucers, scale-blue ground, painted flowers. Crescent mark. £19 8s. 6d.
- Dish, powdered blue and gold ; white centre, birds and flowers. Crescent. 8 gns.
- Dish, oval. Mark : crescent in gold, richly gilt and painted in compartments with birds flowers and animals. 19 gns.
- Cream-jug, blue and gold bands, flowers in panels ; and cup and saucer, painted with festoons, 7 gns.
- Plate of service made for H.R.H. Duke of Clarence, in 1792, with a figure of Hope in the centre ; painted by John Fenington. This service is often (mis)called the Nelson service. £25 4s.
- Bowl, decorated with bands, Oriental style, 7 gns.
- Round-cornered dish, George IV.th service, blue and gold border in a circle ; two virgins adorning Pan. No mark. 16 gns.
- Coffee-cup, powdered blue, painted birds in panels ; one ditto painted flowers, £6 16s. 6d.
- Thirteen cups—various, £6.
- Dish—oblong ; and octagon plate, powdered blue. White panels, blue subjects. Rare mark. 8 gns.
- Basket with tray and lid, perforated, richly coloured, 15 gns.
- Two cups and one saucer, painted flowers ; cup, painted figures ; and an embossed saucer, £8 8s.
- Two cups, painted birds on white ground ; and a cup, flat, fluted, painted bird. Square mark. £7 7s.
- Bowl, blue, green, and pink band, gold decoration ; and a cup to match, £8 8s.

- Openwork basket, painted flowers; 7 in., £13 13s.
 Ditto, ditto, 8 in., £16 16s.
 Cup and saucer, rich pattern, birds—square mark; and a coffee-cup similar, £15 15s.
 Small vase and cover, fan pattern. Four marks. £5 5s.
 Mug, blue, gold, and flowers, £11 os. 6d.
 Teapot, richly coloured and gilt, with blue stripes. Square mark. (a.f.) £11 os. 6d.
 Cream-jug, painted flowers; and a mug, blue decoration, £5 11s. 6d.
 Tall cylindrical mug, painted landscape and flowers, blue and gold border, £54 12s.
 Mug—bird in panel and bouquet of flowers, £8 18s. 6d.
 Set of three vases, green ground, painted shells by Barker (Flight and Barr), £43 1s.
 Plate, green border, flowers painted by Billingsley, (F B & B); and a plate, taken out to China in biscuit state by Dr. Ivor Murray, and decorated there by Po Hang, of Canton. Impressed mark. £5 5s.
 Tea and coffee cup and saucer, painted with ruins, £9 9s.
 Tea and coffee cup and saucer, green and gold. *From the Trapnell Collection.* £9 19s. 6d.
 Teapoy, scale blue, white panels, painted flowers; with ormolu base and silver top, £22 1s.
 Dish, scale blue, white panels, painted roses, £6 6s.
 Shaped stand, painted birds, richly gilt, scale blue, £14 3s. 6d.
 Cup and saucer, scale blue, painted birds, £19 8s. 6d.
 Sucrier, cover, and stand, long-tailed birds. Square mark. £22 1s.
 Bottle-shaped vase, panels painted flowers, richly gilt and chased, £16 16s.
 Small teapot, Chinese figures, £6 6s.
 Coffee-pot, richly gilt, painted flowers, turquoise border, £22 1s.
 Coffee-pot, painted flowers, fluted, £6 16s. 6d.
 Teapot, painted flowers; and a bulb-shaped vase, richly ornamented, £6 6s.
 Two dishes, apple-green ground, reserves painted flowers, £80 17s.
 Three scent-flasks, painted with flowers, £7 17s. 6d.
 Two bouquet-holders and two small plaques, all finely painted, £13 2s. 6d.

CHELSEA PORCELAIN

- Small mug, painted flowers, red anchor; and two cream-jugs, painted flowers, £5 15s. 6d.
- Four cups and saucers, painted flowers, red anchor, 7 gns.
- Two cups and saucer, blue border, gilt, in centre a vase; gold anchor, £6 16s. 6d.
- Dish—painted birds and flowers; gold anchor, £11 os. 6d.
- Bowl—eight-sided; on the outside a continuous painting—two soldiers on horseback fighting, and an army besieging a town. Mark: an anchor in brown on a raised oval cartouche; 7½ in. £22 1s.
- Toilet-box and cover in form of a rose, in relief, the handle formed of a stalk and rosebud, enamelled in rose-colour after nature; in Duesbury's work-book called "Roses," 11 gns.
- Plate with raised flower groundwork in white—five bunches of flowers painted—mark: red anchor; and a pair of embossed plates, turquoise green and gold, £7 17s. 6d.
- Pair of statuettes—gardener playing a lute, and companion, richly coloured and gilt; height 10½ in., £7 7s.
- Pair of statuettes—haymakers, richly coloured, peacock feather decoration, with original (copper) rakes and forks; height 7½ in., £21.
- Pair of statuettes—Autumn, man, and companion with a basket of fruit and flowers, both richly decorated with peacock feather pattern; candlesticks; height 11 in., £57 15s.
- Candlestick—sheep and lamb under a tree, with foliage. Mark: red anchor; height 7 in., £5 5s.
- Pair of Jacobin pigeons, life size; painted to nature, £18 18s.
- Pair of candlesticks, figures—Mars and Venus, £10 10s.
- Pair of fine statuettes, with bowers—man playing bagpipes, woman playing guitar; 8 in., £11 os. 6d.
- Vase—two handles and stopper, top part and base claret colour, richly gilt, centre part white with raised pattern, treated with green and gold; gold anchor; 6½ in. *From the Willett Collection.* £32 11s.
- Pair of small melons, snail and shell on top, coloured; and one larger ditto, £14 14s.
- Tureen, shape of a cabbage, on a leaf dish, £5 15s. 6d.

- Small figure of stag; one of bird; and a vase-lid with bird, £5 15s. 6d.
- Jug with mask spout, painted birds and fruit; 6½ in., £5 15s. 6d.
- Dish, leaf-shaped, green borders, decorated with flowers, stalk handle, 8 in.; dish, leaf-shaped, green borders, and decorated with flowers, stalk handle, £5 15s. 6d.
- Cup and saucer, rich peacock pattern; gold anchor, £6 6s.
- Cabinet cup, double handled, lid and stand, pine-apple embossment, painted birds; gold anchor mark, £17 6s. 6d.
- Statuette—Neptune and Dolphin, on a base of seaweed and shells; height 10 in., £11 os. 6d.
- Statuette—a fox dressed as a sportsman, carrying over left shoulder a hare. Mark: red anchor; height 8 in., £36 15s.
- Pair of statuettes—crying boy and laughing girl, enamelled in colours; height 7½ in., £50 8s.
- Pair of figures of boy with bagpipes and girl with guitar, £8 8s.
- Pair of statuettes—The Bird Nesters, each standing in front of a boscage of hawthorn in full flower; height 11 in., £29 8s.
- Pair of statuettes—The Haymakers, each standing in front of a boscage of hawthorn in full flower. Incised in the clay under the female figure: "Nothing get—nothing have"; on scroll bases coloured and gilt; height 12 in., £33 12s.
- Plate of service given by Queen Charlotte to her brother, the Duke of Mecklenberg-Strelitz, and mentioned by Walpole in his letter to Horace Mann, March 14th, 1763. Painted bird, insects, wreaths, blue panelled border, and gold insects. Mark: anchor. £26 5s.
- Hexagonal vase and cover, painted in colours in the early Japanese style—on the sides are long-tailed birds (exotic) and flowering plants alternately; height 12½ in., £17 17s.
- Pair of two-light girandoles; branches and leaves are made of pure tin and then gilt decorated with detached porcelain flowers; and an ormolu base for candelabra, £7 17s. 6d.
- Pair of candlesticks—two birds and nest of young birds, tree and flowers; 7½ in., £11 os. 6d.
- Small vase, painted birds, French ormolu mounts, £6 6s.
- Walking-stick handle, Peg Woffington; and a figure of a squirrel, £16 16s.
- Pair of busts—Comedy and Tragedy, incised 159 and 160. Rare, £16 5s. 6d.

- Statuette—woman Louis XV. costume, holding flowers in each hand, dog at her feet; 6 in., £21.
- Pair of statuettes—girl playing guitar and boy a French horn; 5 in., £9 19s.
- Cupid holding a nest with young birds; 5 in.; statuette—girl leaning on a water-can, flowers in apron, flowers on dress; 7½ in., £9 19s. 6d.
- Pair of cows lying down; one marked red anchor, £11 os. 6d.
- Statuettes—Cupid and Psyche leaning against vases; 10 in., £34 13s.
- Pair of figures, both with open baskets, boscages of apple-blossom. Anchor in gold. £50 8s.
- Statuette of Diana; 10½ in. Very finely decorated. £23 2s.
- Pair of statuettes—man holding a basket of fruit, woman with apron full of flowers, each standing in front of a boscage of hawthorn in full flower. On scroll bases, coloured and gilt; height 13 in., including sconces. £37 16s.
- Pair of statuettes—Cupid kneeling with a bow, companion pointing to a heart; with sconces, £21.
- Cup-shaped vase and cover, rams' heads, gold decorated frieze body salmon ground, festoons of fruit with medallion head; square base, £5 15s. 6d.
- Hexagonal vase and cover (similar to No. 238, *Schreiber Collection, S.K.M.*). Painted scroll design, Japanese taste, with gilding; height 10½ in. £11 os. 6d.
- Boar's-head tureen, life size, on a fine shaped dish, decorated with a hunting-knife, and a quiver full of arrows in relief. Anchor in red; 21 in. by 14 in. (*Chelsea Catalogue of 1756 mentions three boar's-head tureens.*) £105.

CHELSEA-DERBY OR DERBY-CHELSEA PORCELAIN

- Dish, beautiful design festoons, a vase in centre, rich blue and gold border, basket shape. Gold mark. £7 17s. 6d.
- Cup and saucer, green festoons, oval portraits on chocolate ground, raised pattern at foot and round centre of saucer, blue and gold. Gold mark. £13 2s. 6d.
- Pair of dwarfs, with large hats, £28 7s.
- Pair of statuettes—Jupiter and Juno, Nos. 114 and 119; 7 in., 16 gns.

- Statuette—Falstaff, finely gilt and enamelled, incised N 271 ;
11½ in., 15 gns.
Pair of statuettes—boy with dog ; and companion, 7 gns.
Group (three figures)—Jason and Medea vowing before the altar
of Diana, enamelled and richly finished with gold ; No.
37 ; height 12 in., £42.
Statuette—Andromache weeping over the ashes of Hector ;
height 10 in., £7 17s. 6d.

BOW PORCELAIN

- Four knife-handles, white, with the prunus pattern in relief ;
and one with flowers in blue ; three cups—eight-sided,
painted flowers, £2 2s.
Small dish, eight scallops, painted flowers, gold lines, embossed
basket-work pattern. Mark : anchor and dagger, in red ;
6 in. by 7 in. 7 gns.
Statuette—a boldly-modelled man playing the bagpipes, in the
white glazed state ; 9 in., 6 gns.
Dish, gold border, decorated with bouquets of flowers. Mark :
anchor and dagger, in red ; 8 in. £8 18s. 6d.
Two circular fluted dishes, painted prunus, £5 15s. 6d.
Statuette—boy standing under a tree, with leaves and flowers,
carrying a basket of fruit on left arm, coloured. Mark :
anchor and dagger, in red ; height 7 in. £9 19s. 6d.
Figure—dancing girl, harlequinade ; on scroll base, tree-stump
and flowers, £26 5s.
Statuette—Flora, female holding flowers in hand leaning on a
vase ; height 11½ in., £31 10s.
Statuette of a nun reading a book, glazed white surrounded by
a bosage in early English ormolu, enriched by porcelain
flowers, 5 gns.
Pair of groups—male and female figures in Eastern costumes ;
marked F in blue (modelled by Thos. Frye). Dated 1761.
£47 5s.

DERBY PORCELAIN

- Bacchus mug ; and pair small chintz pattern vases, £6 6s.
Cup and saucer, canary-yellow ground, blue and gold border,
pearl dots ; views by Boreman ; puce mark, £19 19s.

- Two plates, apple-green borders with flowers, a round landscape in centre; red mark, 26 gns.
- Cabinet cup, salmon ground, gilt oval; centre a military encampment, figures, delicately painted by Z. Boreman; puce mark, 17 gns.
- Sucrier, cover, and stand, white ground, blue and gold border, with landscape at bottom of sucrier. *From the Staniforth Collection.* A written label states: "Part of a tea-service given to my father, as a wedding present, on his marriage, 1791." Puce mark. £8 18s. 6d.
- Two plates, gold and white borders, group of flowers in centre; red mark, £6 6s.
- Plate, richly gilt border, a boy in centre on white ground, painted in sepia, hands and face in natural colours; red mark, 6 gns.
- Plate, border of roses on a gilt band, apple-green ground in centre, round medallion of roses; an early example of Billingsley; puce mark, 18 gns.
- Pair of plates, Oriental pattern; octagon; puce mark, 6 gns.
- Flower-vase, blue ground, bold raised and coloured flowers, curious shape. Thumb mark: crown and D (Bloor); height 6 in. 5 gns.
- Spill vase, with a full-length portrait of Her Majesty Queen Victoria (painted by J. Haslem), taken from a print published in 1835; blue ground, richly gilt vine-leaves and grapes. Mark: "Bloor, Derby"; height 5 in. 8½ gns.
- Bell-shaped mug—painted flowers. Early mark in blue: No. 1, crown, and D; height 4 in. £5.
- Dejeuner tray, painted festoons and flowers in blue-green, gold "dontil" border—early mark: No. 3, crown, and D, in blue, and N scratched in clay; and an octagonal plate with Oriental decoration, £6 6s.
- Pair of plates, painted with large flowers by William Pegg, the Quaker. Red mark. £37 16s.
- A similar pair, £36 15s.
- A similar pair, £52 10s.
- A similar pair, £48 6s.
- A similar pair, £52 10s.
- A pair, painted with fruit; also by Pegg, £53 11s.
- Square tray; two inkstands; taper stand; wafer-box; and spill vase; painted in birds and insects. "Bloor, Derby," in circle in red. £8 18s. 6d.

- Sauce-boat and stand, boat-shape, orange and white ground; painted flowers (named), by "Quaker" Pegg. Blue mark. £6 6s.
- Drinking-mug, printed with Chinese figures in blue under glaze. The mark is under the handle. It is possibly a trial piece, or experiment in printing—probably by Holdship, who was at Derby in 1764. Mark: a sun, an anchor, and the word "Derby." £15 15s.
- Dessert-dish, heart shaped, blue and gold border, in centre a group of flowers by Billingsley. Mark in puce: No. 4. £11 11s.
- Circular box, on the top two hands (executioner's) holding the head of Jeremiah Brandreth by the hair, after his being beheaded; painted by Dan Lucas. Round the lid of box runs the following inscription: "Jeremiah Brandreth who was executed at Derby, Nov 7th 1817 for High Treason." The bottom of box has a group of apples, plums, grapes, etc., daintily painted by Thomas Steele; 3 in. diameter. £5 5s.
- Cup, can, and saucer, white and gold, fine gilding—puce mark; and cup and saucer, rose du Barry and white ground, painted flowers—red mark, £5 15s. 6d.
- Bacchus drinking-mug, richly coloured, with blue and gold border. Early mark. £8 8s.
- Oval bell-shaped vase, white ground, painted flower by Billingsley. Mark: 19 (rare); height 6 in. £11 11s.
- Flower-vase, with gold border and lines, and two oval landscapes in sepia. Puce mark. £5 5s.
- Custard-cup cover and handle, painted festoons of flowers, gold "dontil" edge—mark: No. 1, with addition of a script N in blue; and cup and saucer, spiral bands in clay, painted flowers, blue and gold border, £7 7s.
- Cabinet cup, twisted handles, cover with gold ring handle and saucer stand, white and gold decoration; two views by Brewer, of Dovedale and near Matlock. Mark in blue. £19 8s. 6d.
- Round-cornered square-shaped dish, rich blue and gold border, white ground, with circular landscape and gold border; view near Eyam. Mark in blue. £9 19s. 6d.
- Fine mug with small handles, pink ground; two panels painted shipping, by Boreman. Blue mark. £16 5s. 6d.
- Three cabinet cups and two saucers; landscape and flowers, £14 14s.



THE SPECIMENS FROM VARIOUS FACTORIES

C. C. C. F. SWEDEN R. III. JERSEY R. C. S. C. C. C. F.



Sucrier, painted testoons, green, and circular wreaths of flowers, lower part pattern in relief blue and gold. Mark: No. 1. £9 9s.

Mug, rich rose du Barry ground, a double view on front. The view to the right is taken from the old Darley Grove looking towards All Saints' Church, Derby; the view to left is of St. Mary's Bridge and the old Silk Mill erected by J. Lombe, painted by Lucas. On the reverse is a panel of fruit painted by T. Steele, sen.; between the panels, on a buff oval, the letters "W. B." This mug was made at the Derby works, and presented to Wm. Billingsley, with a purse of money, by his fellow-workmen at Derby, when he was in Wales starting the Nantgarw Factory, about 1811." £52 10s.

Set of three vases designed by Spengler. Centre vase the handles in form of gilt snakes; the body is grounded in a light blue, with gold lines of stars alternately with pearls; on either side is a landscape with ruins or a seascape. The side vases are ewer-shape with handles, similarly treated; 15 in. and 11 in. £89 5s.

Dejeuner set—oval tray, with two handles; canary border, with orange and gold scroll-work; on the flat edge of dish a border of spray leaves in gold; centre, ground white, with two large bouquets of flowers and five single flowers. Teapot, sucrier, cream-jug, and two cups and saucers to match. A small figure 1 under the dish, etc., denotes the gilding and border are by Thomas Soar. Red mark: No. 5; 19 in. by 13½ in. £29 8s.

The "Hutchinson" vase. This, the original vase, is interesting from the fact that it was presented to General Sir John Hely-Hutchinson, on his visit to the China Works, by the proprietors. This particular shape was then named the "Hutchinson" vase, and always so called afterwards. In 1802 the General visited Derby to receive the freedom of the ancient borough, which was then conferred upon him. The vase stands 22 in. high. On one side are the Hutchinson arms, very carefully emblazoned; on the reverse are the Derby borough arms, a "Buck in a Park," also carefully painted. The body of the vase is painted black, covered by Egyptian hieroglyphics in gold, emblematical of the Egyptian campaign under Sir John Hutchinson, which had just been

- successfully concluded. Mark: No. 5 (red), crown, crossed swords, and D. (Duesbury and Keane period.) £84.
- The "Rodney" jug. "Made for a club of loyal china-painters which held its sittings at a now defunct public-house, called the 'Admiral Rodney' [it was situated on the premises now held by Cox, Clarke & Co., wine merchants, the road to whose premises is still called the 'Rodney Yard'] . . . who caused this jug to be made and dated April 12th, 1782 [in gold], in remembrance of the victory, a purpose which it serves admirably well. This historical piece of Derby china has the spout characteristically and conveniently formed of the Admiral's face, surmounted by a cocked hat. The floral decorations are palpably the work of Edward Withers."—*Pottery and Porcelain of Derbyshire*. [Lord Rodney defeated the French in the West Indies, and took five ships, and sent the French admiral, Count la Grasse, a prisoner to England.] Height 9½ in., and holds two quarts. £117 12s.
- "Rodney" jug, smaller size, painted by Withers; blue and gold border. Puce mark. £63.
- Dejeuner set, pale pink ground with rich gold borders. Oval-shaped tray (13 in. by 10 in.), with view in Dovedale; teapot—views in Dovedale and on the Trent; sucrier—view on the Trent; cream-jug—view on the Trent; cup and saucer—views near Belper and Anchor Church; painted by Boreman. Mark: No. 4, in blue. £50 8s.
- Cabinet cup, cover, and saucer—canary-yellow ground, richly ornamented in sepia and gold. Oval sea view—"Before the wind, light breeze": painted by Z. Boreman. Blue mark. *From the Reynolds Collection*. £37 16s.
- Pair of cabinet cups and saucers, richly gilt and etched, with a wreath of lavender-coloured biscuit flowers in relief round both cup and saucer, bottom of cup gilt; of the finest workmanship. Red mark. 17 gns.
- Cup and saucer, gold stripes and flowers, 10 gns.
- Cup and saucer with roses by Billingsley on black ground in panels, richly gilt stars and dots. Puce mark and Nos. 6 and 7. £9 19s. 6d.
- Pair of small cups and covers, blue and white stripes, jewelled. Puce mark 12 gns.
- Mug and cover, white body, with blue rococo handles; group

of flowers by Billingsley on both sides. Blue mark.
£23 2s.

Fox-head cup and two small vases, blue and gold, 7 gns.

Pair of plates, blue and gold lines, border flowers by Billingsley ; mentioned by Haslem, page 66. Puce mark. £28 7s.

Bacchus mug, green-scale handle ; and mug, female head—
Bacchante, wreath of vine-leaves and grapes, £11 os. 6d.

Cream-jug in white—underneath is a large D scratched in the
paste, probably one of Duesbury's trial efforts, and the
earliest mark known ; and a miniature teapot encrusted
with flowers, coloured, with Dresden mark, £8 18s. 6d.

Mug and stand, white ground, painted landscape and figures of
Dovedale, pearl border ; by Brewer, 19 gns.

Pair of jardinières, fine quality, painted apple-green ground,
richly gilt, with panel of coloured flowers ; the lids are
encrusted with raised and coloured flowers. Mark : crown
and D. £25 4s.

A very fine jug, rich blue and gold borders, jewelled neck, beaded,
painted garlands of flowers ; the bowl painted two bouquets
of flowers, and the letter B painted in roses ; 9½ in. Puce
mark. £71 8s.

Dejeuner set, mauve ground, oval-shaped tray, teapot, sucrier,
cream-jug, and two mugs and saucers ; rich gold borders, and
painted landscapes, by Boreman. Blue mark. £46 4s.

Sucrier and cover, yellow ground, circular landscape, jewelled.
Puce mark. £30 9s.

Mug, with square panel of fruit, canaries, and butterfly, by
Complin ; and saucer, £16 16s.

Pair of twisted-handled cabinet cups and deep well saucers, small
cornflower pattern, subjects in brown monochrome—"The
Shepherdess of the Alps" and "Gualterus and Griselda."
Painted by Bamford. £13 2s. 6d.

Cup and saucer, rose ground, with landscape ; and two other
cups and saucers, £8 8s.

Fine mug, painted view of Kedleston Hall by Prince, gilt initials
MC ; formerly belonged to Miss Bloor. Marked Bloor.
£15 4s. 6d.

Mug, painted flowers by Billingsley. Rare mark. £6 16s. 6d.

Plate, border has five panels of landscapes and five of flowers,
group of flowers in centre ; landscapes by William Corden,
flowers by J. Keys. Red mark. £7 7s.

- Pair of plates, blue ground and gold border, small panels of flowers, three larger bunches of flowers on centre of plate, by Billingsley. Blue mark: No. 2 and the figure 7 (which was Billingsley's workroom number whilst working at Derby, 1774 to 1796). £31 10s.
- Pair of plates, blue ground and gold borders, with circular landscapes, carefully painted by Robertson—"View on Marrow Common, Surrey," "Bury Street, Edmonton." Red mark. £25 4s.
- One plate, matching above lot, £10 10s.
- Plate, from the "Barry Barry" dessert-service (sold at Nottingham in 1894, when it realised the high price of £496 11s.), circa 1800 to 1809; border, a wreath of roses (after Billingsley), blue band, richly gilt; inside this, on a white band, a wreath of oak-leaves and acorns, in centre the Barry arms. Marked in gold. £33 12s.
- A similar plate, £34 13s.
- Plate, apple-green and gold border; square view (gold border)—"Folkestone, Kent." Blue mark. £11 11s.
- Two small plates, green embossed basket border, groups of flowers by Billingsley. Red mark. £8 8s.
- Two boat-shaped dishes, gold and coloured border; views in Italy by Boreman. Blue mark. £5 5s.
- Pair of flower-vases, with two oval panels—views in Dovedale, etc., cream body with gold stars and pearls, rim striped pink with oval ornament in gold and blue. Blue mark. £23 2s.
- Cup and saucer, yellow ground, pearl and gold border; views—Mill Dale and on the Trent, £63.
- Pair of bottle-shaped vases, painted by Rouse. *From the Haslem Collection.* £7 17s. 6d.
- Mug, square landscape with a pointer dog, by Cuthbert Lawton (one of the rarest of Derby painters). Puce mark; 4½ in. £86 2s.
- Jug, with a "Buck in the Park" and emblems of the chase, done by hand in blue underglaze, not transfer. This jug was bought at a sale at Belvoir, by one of the ducal servants, about 1898. The jug was no doubt brought from Chelsea in white state to Derby, and there painted. £5 15s. 6d.
- Punch-bowl, Japan pattern inside and out. Red mark; 12½ in. £15 15s.

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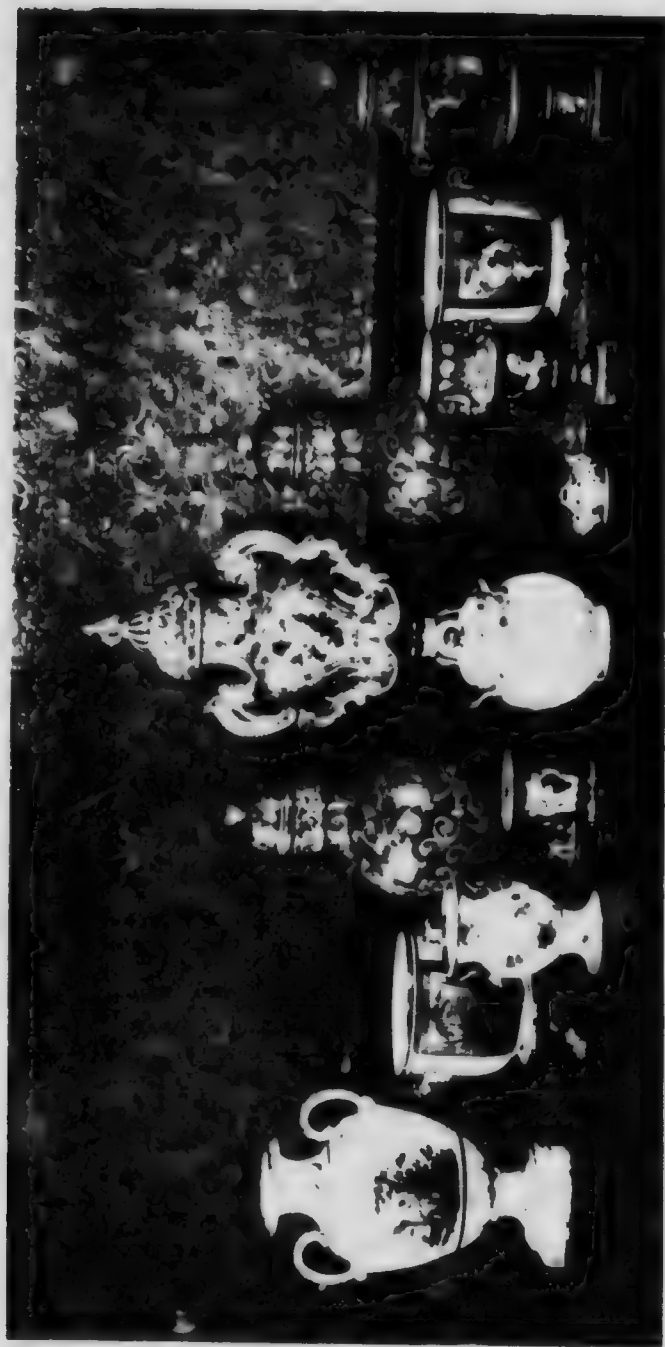
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Printed in the United States of America

Plate with landscapes in panels and one with flowers; and a plate, Duesbury's early Japan, much superior to Bloor's Japan, £7 17s. 6d.

COLOURED DERBY FIGURES

- Statuette—"Billy Waters," the black fiddler, with a wooden leg, a character well known in London in the early part of last century. Coloured, mark in red; modelled by Sam Keys, 1826; height 4 in. £7 7s.
- Statuettes—"African Sal," black woman dancing, height 4 in.; and companion, £14 3s. 6d.
- Pair of statuettes—boy and girl with flowers, richly decorated. Mark: No. 13, "Bloor, Derby," in circle, crown in centre; height 7 in. £7 7s.
- Pair of statuettes—man as sportsman, woman nursing a baby. Thumb mark: No. 7, crown, and D; height 6 in. 13 gns.
- Statuette—"Falstaff," richly decorated; No. 291 incised, red mark, No. 5; height 9 in., £11 1s. 6d.
- Collection of early toy figures—peacock, deer, swan, cats, dogs, fox, sheep, etc. Nine pieces. 11 gns.
- Statuette of Neptune, with a trident and dolphin, on square base. Mark incised; height 7 in. 7 gns.
- Statuette of Music. Mark: No. 116; height 6 in. £6 16s. 6d.
- Pair of small figures—Cupids as sportsmen, 7 gns.
- Pair of similar figures—Cupids as bird-catcher and musician, 7 gns.
- Pair of statuettes—musicians, flute and tabor. Mark: No. 11; height 6½ in. 7 gns.
- Pair of statuettes—guitar and flute players, £16 5s. 6d.
- Pair of statuettes—music figures; height 4½ in., 5 gns.
- Pair of statuettes—man carrying a basket of flowers behind him; companion, "Nanny Knapper" (a well-known Derby character of the period), with her apron full of flowers. No. 361, incised; height 11 in. £56 14s.
- Pair of statuettes—gardeners. Mark: No. 1, crown, and D, in red. £5 15s. 6d.
- Statuette—girl with basket of fruit. Dresden mark, and No. 20 incised. 5 gns.
- Statuette—"Autumn," on a pedestal, £6 6s.
- Pair of statuettes—man seated, hat on knee; woman seated flowers in lap. No. 36, N; 5 in. £11 11s.

- Pair of groups—Welsh tailor and wife, £23 2s.
 Group—boy playing clarionet, seated ; girl clapping her hands.
 No. 139. £22 1s.
 Pair of grotesque dwarfs. Bloor. £8 8s.
 Small fox, two birds, and basket of flowers, £5 5s.
 Greyhound on square base, £9 9s.
 Two Swiss milkmaids, 7½ in., with yokes and milk-pails, £13 13s.

DERBY BISCUIT PORCELAIN

- Pair of groups—Cupids bird-nesting, etc., 13 gns.
 Four statuettes—Seasons ; height 6 in., 15 gns.
 Figure—man with dog ; and pair of figures—gardeners, £5 15s. 6d.
 Pair of Cupid figures ; and pair of figures on openwork basis,
 £6 16s. 6d.
 Peacock on a branch, with raised flowers ; and a vase, circular,
 full of raised flowers, 6 gns.
 Pair of vases, with raised flowers, beautifully modelled ; height
 7 in., £6 16s. 6d.
 Group of four Cupids standing round a tree—sports, music ;
 No. 251, £14 3s. 6d.
 Group—poetry and music, female and two Cupids ; No. 217,
 crown, daggers, and D incised ; 3rd size, 9 in., £21.
 Pair of ormolu candlesticks, with china flowers and Derby biscuit
 figures of a boy with milk-pail and a girl with a basket of
 flowers, £11 1s. 6d.
 Group—Paleinan and Lavinia ; No. 366, marked ; height 11 in.,
 £36 15s.
 Pair of statuettes : girl with dead bird—No. 363 ; and gentleman
 with a spade. Spengler's modelling. £22 1s.
 Group—two Cupids with grindstone and arrows ; 9 in., £9 19s. 6d.
 Three statuettes—girl with a net, a gardener, and dancer,
 representing Water, Earth, and Air ; Nos. 3 and 5, £36 15s.
 Pair of statuettes—sportsman and companion, mounted in
 ormolu as candlesticks ; No. 125, incised ; height 5 in.,
 £9 19s. 6d.
 Three groups—two Cupids, each on pedestals, representing Archi-
 tecture, Literature, and Painting ; height 7 in., 13 gns.
 Group—three female figures grouped round a pedestal, on which
 is a vase, with festoons of delicate raised flowers ; the

figures represent Art, Literature, and Astrology. Modelled by Spengler; height 14 in. Mark: No. 5 (incised), and a triangle scratched in clay. £42.

Group, in biscuit, of two stags. Modelled by J. Whittaker; height 6 in. £5 15s. 6d.

Group of three figures—a girl singing, standing; a shepherd, seated, in Russian dress, fur-dressed top-boots, playing a guitar; a young man, seated, playing the lute. The figures are made in two pieces, which fit together on a Chelsea biscuit stand (oval; 11 in. by 8 in.), with festoons of raised flowers running round, four fluted plinths; height 13½ in. Mark: No. 5 (incised) under youth, crown, daggers, and D and a star; scratched in paste, No. 395. £55 13s. [*"This group is the largest I have met with. The biscuit is of the early and fine quality; the modelling and sharpness denote the best period. Both the old man and the girl, and the youth playing the flute, were sometimes issued separately. They were called 'Russian Shepherd and Shepherdess,' and were modelled by Spengler."* *]

Group—three virgins distressing Cupid, in biscuit (after Angelica Kauffman). Cupid is tied to a tree; one virgin is pelting Cupid with most daintily modelled flowers, another is breaking Cupid's bow across her knee, whilst the third is busy plucking feathers from Cupid's wings. Mark: No. 5 (incised), crown, daggers, and D, and No. 235 scratched in the clay. Modelled by Spengler; height 15 in. £52 10s.

Group—two virgins awaking Cupid (after Angelica Kauffman). Mark: No. 5 (incised), No. 195 (scratched). Modelled by Spengler; height 13½ in. £22 15s.

Group—two virgins adorning a bust of Pan (after Angelica Kauffman). The virgins are busy decorating Pan with garlands of flowers. Mark: No. 5 (incised), No. 196 (scratched). Modelled by Spengler; height 13½ in. £18 18s.

Nos. 195, 196, and 235 rank amongst the finest of the Derby groups.

Statuettes: shepherdess (in biscuit), leaning over a gate and feeding a pet lamb—modelled by Spengler, height 11 in.; and companion shepherd, modelled in Dorset clay, £35 14s.

* Note from Mr. Bemrose's private catalogue.

Statuette of a boy, in biscuit, with right hand extended and left arm raised, right leg advanced; slight drapery over left shoulder and round the loins [these Cupids were made for Vulliamy, a celebrated clockmaker, who flourished about 1780. They were generally made in biscuit and are most beautifully modelled by Rossi, and have holes in the feet to allow of their being fastened to a clock]—height 7 in.; and another statuette, with left arm raised and figure slightly smaller. (a.f.) £15 15s.

Statuette—Lady Flora Hastings, maid of honour, wearing a lace mantle ornamented with raised flowers, lace dress, with both hands folded on breast; on circular pedestal; height 11 in. Mark, incised: crown, crossed swords, and D. £10 10s.

Statuette—"The Dying Drunkard," modelled by Douglas Fox, of Derby. Cocker scratched in the clay. £9 19s. 6d.

DERBY AND OTHER PLAQUES

Portrait—Major André (from the picture by Sir Joshua Reynolds), by Wm. Corden (purchased from Corden) 5 in. by 6 in., £16 5s. 6d.

Group of dahlias, by Steele, £12 1s. 6d.

Pair of plaques—flowers by Bancroft. Framed; 9 in. by 7 in. £6 16s. 6d.

Plaque—"A Sunset," by J. Lucas (*from the Kidd Collection*); and a framed flower plaque, 7 gns.

Oval plaque, raised flowers—Bristol; Wedgwood jasper plaque, and a Sèvres brush plaque, £6 16s. 6d.

Framed oval plaque—a basket of flowers; by Shufflebottom, same date; 11 in. by 9 in., 9 gns.

Two large framed oval plaques of flowers; by Shufflebottom, same date, 13 gns.

A porcelain box, 3 in. by 2½ in., on lid a white panel exquisitely painted fruit, and a white butterfly by Steele, the body enamelled in a pink ground with a design in a darker shade relieved in gold. Very rare, probably a workman's piece. Mark in red. £23 2s.

Medallion of Mrs. William Duesbury (*née* Miss Edwards, of Derby), wife of the second William Duesbury (afterwards

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THE FURNISHING OF THE MUSEUM OF THE UNIVERSITY OF CHICAGO
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- married Michael Kean). Modelled by Spengler about 1791.
In fine biscuit, in profile, oval; height $6\frac{1}{2}$ in. £3.
Medallion of Duke of Portland, in profile, oval biscuit; height 5 in. Modelled by Spengler. £3.
Smelling-bottle, vesica shape, flowers both sides, painted by Billingsley; height $3\frac{1}{2}$ in., £9 19s. 6d.

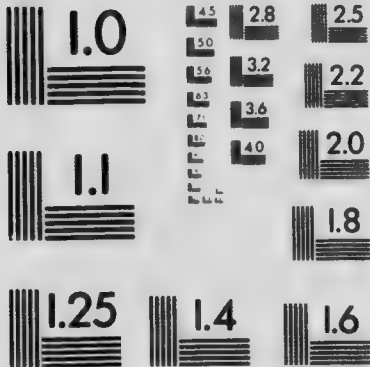
LONGTON HALL PORCELAIN

- Pair of vases, peculiar shape, with panels of birds, round the top detached flowers; height 5 in., £7 17s. 6d.
Vase with two mask handles, decorated in carmine and green, with bouquet of flowers in relief and colours; height $6\frac{1}{2}$ in., £6 6s.
Set of three vases, blue ground, white panels, painted flowers, £9 19s. 6d.
Vase, blue ground marbled; two large panels and smaller ones, painted flowers; height $7\frac{1}{2}$ in., £14 14s.
Three sugar-basins, overlapping leaves, coloured on edges with bright green and yellow, and blue painted flowers inside, £9 19s. 6d.
A cauliflower and dish, the latter formed by five cos lettuce leaves, green edges, stalk handle, £5 5s.
Pair of plates, borders formed by six large leaves with edges painted green; one has a landscape, the other flowers, £8 18s. 6d.
Cup and two saucers, leaf pattern, edges painted green, flowers inside, £2 10s.
Group of two children and a goat, coloured, £24 3s.
Group of two boys and a goat, raised flowers and drapery enamelled in blue; height $5\frac{1}{2}$ in., £14 3s. 6d.
Statuette of a girl, seated, with a basket of grapes on her knee, coloured; height 5 in., £28 7s.
Pair of statuettes—Autumn, a woman seated on a tree-stump and companion; height 5 in., £36 15s.
Statuette—figure of Winter, a man warming his hands over a wood fire, brown cloak, green collar and cuffs; height 5 in., £12 12s.
Statuette—Neptune riding a dolphin, with flowing mantle coloured pink; height 8 in., £14 3s. 6d.



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- Pair of statuettes—man with dog on his shoulder, woman with a dog climbing up right side ; height 8 in., £18 18s.
- Figure candlestick—Venus and Cupid on scroll base supporting a candle socket. A choice and desirable example. £10 10s.
- Sugar-sifter, pineapple embossing ; body of Longton blue with panels of flowers and inscription, SUGAR, marked in gold, £13 13s.
- Teapot, two bowls, and six cups and saucers, decorated flowers, £7 7s.
- Two beakers, circular landscapes in carmine, blue band, £18 18s.
- Beaker, low relief leaves edged with green, pink ground ; and a cup and saucer with blue rims and flowers, £11 os. 6d.
- Round-cornered dish formed by four leaves, edges of bright green, pink veins, £5 5s.
- Pair of double-handled sauce-boats, leaf design, pale green, painted inside flowers, £11 os. 6d.
- Pair of cylindrical vases, with two irregular shaped panels, painted birds, blue ground, large scale pattern ; height 7 in., £47 5s.
- Pair of plates, puce borders, painted fruit and insects, £6 6s.
- Pair of melons in natural colours, with raised veins ; 4½ in., £9 9s.
- Teapot, panels of figures and flowers, £7 17s. 6d.
- Teapot and lid, six panels of flowers, inside embossed, frame-work round neck and lid, flowers and red trellis-work, £5 5s.
- Three essence-pots with lids, blue ground, two white reserves—one with birds, the other with insects, richly gilt : lids have raised flowers and leaves, and painted insects ; 2½ in., £25 4s.
- Jug, yellow ground, painted flowers on white panels ; 8 in., 8 gns.
- Mug, embossed with fine cobalt blue ground lay. Marked. £14 3s. 6d.
- Mug, similar decoration and made in 1754 ; painted flowers, £7 17s. 6d.
- Two mugs, blue decoration, dated 1764 ; and two cups, £9 19s. 6d.
- Mug with enamelled Eastern figure and flowers, £5 15s. 6d.
- A candlestick with birds ; and a figure group, damaged, £5 15s. 6d.
- Many of the above specimens illustrated in Mr. Bemrose's work, "Longton Hall Porcelain"*

- Pair of sauce-boats, leaves pale green, stalk handles and rosebuds, landscapes on bottom. In puce. £6 6s.
- Leaf dish, cobalt blue, marked, white reserve painted pagoda and several islands, £5.
- Plate, centre a bird, border of embossed flowers coloured. Marked in brick red. £5 15s. 6d.
- Pair of ewers, rococo style, panels painted flowers, finely modelled griffins as handles; height 8 in., £22 2s.
- Vase, rococo, reserves of flowers, with raised flowers on the stopper; 7½ in. Marked L. 9 gns.
- Plate, 8 in., leaf border, rich Longton blue, centre filled with exotic birds richly coloured, gilt edge, £43 2s.
- Large mug, enamelled with Chinese figures; and a coffee-cup painted with flowers, £6 16s. 6d.
- Group of birds on a tree attacked by a dog, enamelled, 12 gns.
- Statuettes—Bacchus and Winter, enamelled in bright colours; 5½ in., £15 4s. 6d.
- Spirited statuette of a shepherd carrying a sheep on his shoulder, left hand grasping it by the legs, waistcoat painted flowers, breeches Longton blue, gold stars, green mantle over the shoulders; scroll base, raised flowers, £54 2s. 6d.
- Seated figure of an actor, pink coat, blue waistcoat elaborately gilt; 5 in., £22 2s. 6d.
- Pair of statuettes—violin player and singer, in soft colouring, 17 gns.
- Pair of pug dogs with collars, blue and gold on oblong base, gold border. Marked in blue. £17 17s. 6d.
- Statuette of a boy holding a bunch of grapes in left hand and a basket of fruit in right, enamelled in colours; 5½ in., £11 0s. 6d.
- Statuette of a gamekeeper in blue coat; and a small figure—Cupid, £5 15s. 6d.
- Statuette—a boy seated on a long-shaped basket filled with flowers, £17 6s. 6d.
- Statuette of a farmer, coat decorated in pink flowers, 9 gns.
- Statuette—an actor, richly decorated. Marked with anchor in brown. 20 gns.
- Pair of candlesticks, with figures of boy and girl standing in front of a tree, flowers round stem; 9 in., 20 gns.
- Group—Samson slaying a lion, enamelled, £19 8s. 6d.
- Seated statuette—woman playing on hurdy-gurdy. Dresden mark, £8 18s. 6d.

- Set of three vases, painted flowers, brown decoration, 7 gns.
 Vase, blue ground, gold marbling, white reserves with flowers;
 5½ in. Marked gold Chelsea anchor. A rare example.
 £12 1s. 6d.
 Centre vase, rococo pattern, painted Watteau subjects; reverse,
 flowers enamelled in green and claret colours; height 7 in.,
 13 gns.
 Vase, two twisted handles, blue ground, white reserves of flowers,
 with a framework in white enamel and a wreath of tin
 white under each handle; 6 in. Rare. £21 1s. 6d.
 Teapot, painted flowers, cobalt blue band round the neck, treated
 with gold veining, 8 gns.
 Bowl, cover, and stand, embossed basket-work, lid pierced,
 centre of stand enamelled fruit and insects, £47 5s.

SWANSEA PORCELAIN

- Cup and saucer—painted landscape by Beddoes; impressed
 mark, £5 15s. 6d.
 Plate—flower border and various orders, £6 6s.
 Two plates, painted flowers, embossed borders; red mark,
 £37 16s.
 Pair of small cylindrical vases, painted roses, by Billingsley; a
 spoon, finely painted; and a cup in copper lustre with
 figure subject, £12 1s. 6d.
 A complete tea-set—thirty-six pieces, richly gilt, painted flowers,
 £70 7s.

NANTGARW PORCELAIN

- Plate, green and gold border; centre, four detached groups of
 flowers. Impressed mark: "NANTGARW—G.W." and "B"
 scratched in clay. £12 1s. 6d.
 Plate, raised flower pattern on rim, painted flowers and gilt.
 Mark: 5. £16 10s.
 Centre dish—birds in centre, roses in panels. Impressed mark.
 £15 4s. 6d.
 Oval dish—birds in centre, roses in panels. Impressed mark.
 £16 5s. 6d.

- Plate, painted flowers by De Junir. Impressed mark: "G. W." 12 gns.
- Plate, painted flowers. *From Macdonald Collection.* Impressed mark: "G. W." 17 gns.
- Oblong dish, 11 in. by 6½ in.—centre, two birds and tree, pale blue ground with dotted circles. Mark, impressed, and "G. W." (*Engraved in Turner's "Swansea Porcelain."*) £25 4s.
- Dish and two plates—rose du Barry border, white centre, painted flowers; centre piece of same service bore the impressed mark: "NANTGARW," 16 gns.
- A plate, eggshell, painted slight flowers—impressed mark; and a plate, painted flowers, birds, and butterflies, finest paste—not marked; and a saucer painted with flowers, £9 19s. 6d.
- Cabinet cup, cover, and stand, double handles, painted flowers and insects, and raised and painted flowers. (*Engraved in "Art Journal."*) Marked: "NANTGARW," in red; height 6 in. £14 3s. 6d.
- Pair of spill vases, painted flowers on dark ground, and gilt. Mark: (red) "NANTGARW." £8 8s.
- Vase, centre band light blue, two panels (flowers), remainder white and gold; fine paste. Marked: "NANTGARW" in red; height 5 in. £3 13s. 6d.
- Pair of vases, white, richly gilt, swan handles, band of flowers round vase; fine paste. Mark: "NANTGARW" (partially rubbed out); height 9 in. £13 2s. 6d.
- Vase, blue ground with gilt sprays, burnished swan handles, landscape in panel; fine shape. Mark: "NANTGARW" (rubbed out); height 12 in. £12 12s.
- Vase, turquoise green and white, richly gilt, and painted flowers; fine paste. Not marked; height 4½ in. £5 15s. 6d.
- Vase, white, richly gilt, painted birds, ring handles, under lip, small raised and painted flowers; fine paste. Not marked; height 4 in. £5 5s.
- A dejeuner set—six pieces (very fine tray); apple-green ground, richly gilt, with well-executed panels of flowers. All have been marked "NANTGARW" in red, but the colour has been removed; the word is still legible on the glaze. Tray: 14 in. by 10 in. £37 16s.
- A pair of vases, white and gold; panel of flowers runs round the vase. Marked as the last; height 9½ in. £34 13s.

Vase, dark green ground, gilt swan handles; panel of flowers round vase. Marked as the dejeuner set; height 9 in. £10 10s.

Set of three "Warwick" vases, richly gilt, painted flowers, twisted gilt handles. The vases have been marked "NANTGARW" in red, but means have been taken to try to deface the mark; this remark equally applies to other specimens in this collection. Centre one, height 15 in.; side vases, height 9 in. £55 13s. [*"These examples were purchased all at one time, about 1876, from Valentine, of Wych Street, known in the trade as 'Big Ben,' and I have since been told by Valentine, jun., that they were purchased at Rose's, of Coalport, being old stock which Valentine appears to have had the run of. The body closely resembles the 'Nantgarw' body, and they were probably made soon after Billingsley went to Coalport, and possibly from Billingsley's receipt."**] (Illustrated in Chaffer's "Ceramic Gallery.")

PINXTON PORCELAIN

Beaker, pink and gold border inside, landscape outside; height 4 in., £8 8s.

Four cups and two saucers, painted landscapes, gold border. Mark: P 300. £9 19s. 6d.

Cabinet cup, cover, and stand, canary ground, gilt borders; painted landscapes, named—"On the Trent," "Walton Bridge," £45 3s.

Basin, painted two landscapes. Mark: 218. £5 5s.

Cup, saucer, and coffee, painted roses, £5 15s. 6d.

Beaker, wheatsheaf and festoon border, red lines [lot 257 in Haslem Collection, 1884]; and a pair of punch jugs with landscapes, formerly Lord Bryon's, £21.

A dejeuner set—tray, teapot, cream-jug, sucrier, slop basin, two cups and one saucer—yellow ground, gold border, painted landscapes, £42.

Cream-jug—views of Pinxton Church and Breadsall Church, canary ground with arabesque designs. Rare mark: $\frac{P}{26}$; coffee can, cup and saucer, same set. £38 17s.

Vase and cover, white ground richly gilt, two landscapes, £8 8s.

* Note from Mr. Bemrose's private catalogue.

- Deep plate, orange ground and gilt border, landscape—Chatsworth, painted by Cutts; and a pair of plates with views, marked with star and crescent, 13 gns.
- Pair of plates, gold border, grapes and vine-leaves, landscape. Mark in gold: P. 210. £23 2s.
- A tall cup, egg-shaped, canary ground, with square landscape, ram's head with gilt rings, £6 16s. 6d.
- Beaker, yellow ground, white band, painted flowers, £11 0s. 6d
- Flower pot and stand, yellow ground, oval view—Kettleston, by Cutts, and flowers by Billingsley, £23 2s
- Beaker, yellow ground, white band, painted flowers by Billingsley. *From C. W. Wass Collection.* 5 gns.
- Beaker, oval landscape by Cutts, blue ground, gold border; and a beaker with cornflower design, £5 15s. 6d.
- Cup and saucer, two views on cup, three on saucer, with arabesque design surrounding the views—mark: P 108, in red; and a cream-jug with landscape, £14 3s. 6d.
- Cup, can, and saucer—landscapes, salmon ground, richly gilt, 5 gns.
- Cup, canary ground, gilt; panel—landscape in monochrome; and a cup, saucer, and coffee, with rose border, £6 6s.

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Richd. Champion



DR. WALL, WORCESTER.



JOSIAH WEDGWOOD, ETRURIA.

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